

*Sets in Order* THE OFFICIAL MAGAZINE OF

# SQUARE DANCING

SEPTEMBER 1969

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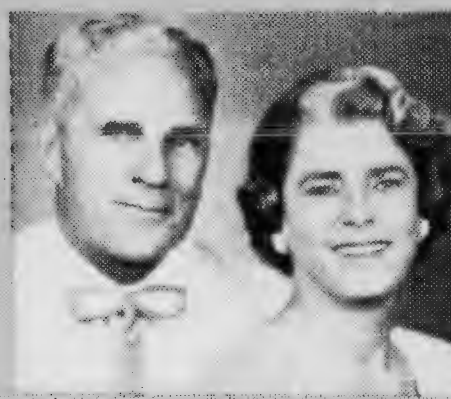
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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

In a recent issue of Sets in Order we saw an interesting article on Guest Night. Taking this idea we worked out a program. The main idea was to inform people of the activity; a secondary purpose was to interest people in beginners' lessons. Each club couple was responsible to invite at least one couple to be their guests for the evening. We were able to fit the evening program into the same time period that we dance each Saturday evening. The intermission and lunch served afterwards provided the guests and members with ample time to visit, ask questions and in general enjoy good fellowship. The Guest Night proved highly successful.

Thanks for the many good ideas, helps, etc., that Sets in Order gives us. Our club, the Watertown Promenaders, has certainly profited.

Clayton and Virginia Carlson  
Watertown, South Dakota

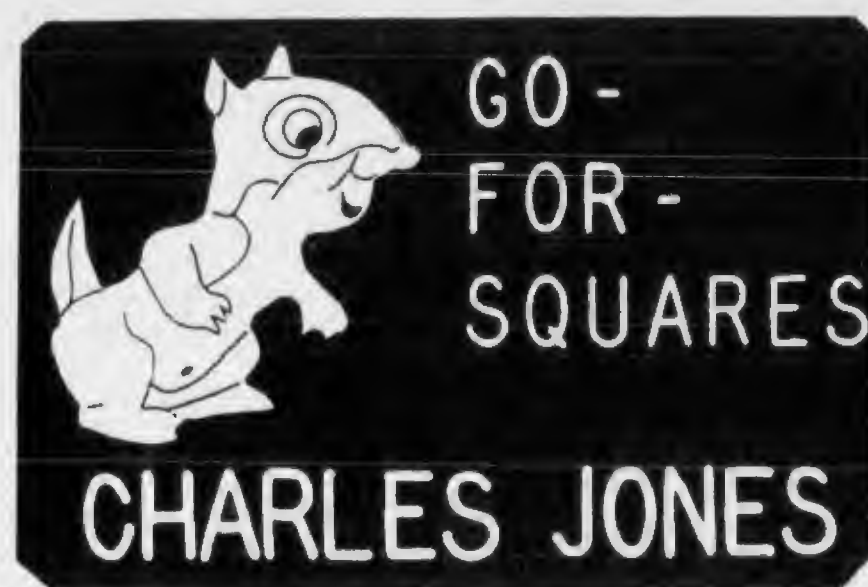
Dear Editor:

While waiting for the inevitable inconveniences of the recent shipping strike to become a thing of the past and bring me the later copies of Sets in Order, I have had sufficient time to thoroughly digest the Gold Ribbon Reports in the December 1968 and January 1969 issues.

To you and/or whoever came up with this idea for the Gold Ribbon Reports — a great big orchid and my thanks. So far I am greatly impressed with what is being done thru these studies. However, I cannot agree with the big, black, bold-face statement which appears on page 12 of the January issue about the Extended Program being a complete phase designed for those who may select it instead of the 50-basic square dance plateau. Or maybe I don't read the statement as it was intended. While it is true that you say on page 9 that you suggest 75 basic terms as a full list for this plateau, still page 12 doesn't read that

*(Please turn to page 50)*

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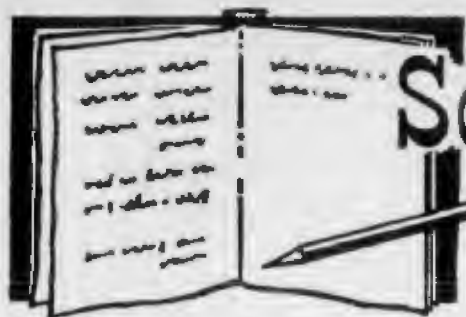
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# Square Dance Date Book

- Sept. 6-7—3rd Ann. Square Dance Round Up  
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- Sept. 10—Lansing Federation Special Dance  
C. W. Otto Jr. High, Lansing, Mich.
- Sept. 12-13—Border Booster Assns. Festival  
Plattsburg, N.Y.
- Sept. 12-13—Nevada State Fall Dance  
Hawthorne, Nevada
- Sept. 13—10th Anniversary Square Dance  
Ray's Barn, Billings, Mont.
- Sept. 13—So. Texas Assn. Dance  
Colis., Corpus Christi, Texas
- Sept. 18-20—8th Delaware Valley S/D  
Convention, Bellevue Stratford Hotel,  
Philadelphia, Pa.
- Sept. 19—Grenn Dance Berea F'gds. Agric.  
Hall, Cleveland Area, Ohio
- Sept. 19-20—Assoc. S/D Clubs of Utah Fall  
Festival, Utah State Univ. Main Ballroom,  
Logan, Utah
- Sept. 20—Battle Creek S/ & R/D Assn. Fall  
Festival, Battle Creek, Michigan
- Sept. 25—Buckwheat Festival Ann. Square  
Dance, Kingwood, W. Va.
- Sept. 26-27—10th Ann. Dixie Jamboree  
M.A.S.D.A. Center & Garrett Colis.,  
Montgomery, Ala.
- Sept. 26-27—9th Ann. Gatlinburg Hoedown  
Gatlinburg, Tenn.
- Sept. 27—Southwest Kansas Fall Round-Up  
Dodge City, Kansas
- Sept. 27—Annual Harvest Ball  
1st Baptist Church, Las Vegas, Nev.
- Sept. 28—1st Southeastern Conn. S/ & R/D  
Festival, Crozier-Williams Ctr., Connecticut  
College, Norwich, Conn.
- Oct. 3-4—4th Ann. San Angelo S/ & R/D  
Festival, Colis., San Angelo, Texas
- Oct. 3-4—Brush Arbor S/D Festival  
Dance Pavillion, Rockaway Beach, Mo.
- Oct. 3-5—Dixie Fed. Callers Assn. Clinic  
Valdosta, Georgia
- Oct. 5—1st Ann. Cleveland Area S/D Jamboree  
Grand Ballroom, Hotel Statler-Hilton,  
Cleveland, Ohio
- Oct. 10-11—5th Syracuse Fall Festival  
War Memorial Audit., Syracuse, N.Y.

(Please turn to page 75)

## *Sets in Order* THE OFFICIAL MAGAZINE OF SQUARE DANCING

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and for the general enjoyment of all.

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### GENERAL STAFF

Editor	Bob Osgood
Editorial Assistant	Helen Orem
Advertising Manager	Marvin Franzen
Dancer's Walkthru	Becky Osgood
Subscriptions	Betty Baker
Processing	Joy Cramlet
Art Consultant	Frank Grundeen
Photographer	Joe Fadler
Art Advisors	Chas. Dillinger Assoc.

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# AS I SEE IT

bob osgood

September 1969

**W**E'LL BE DISCUSSING BIG EVENTS IN OUR Gold Ribbon Report this month and we know of no better way of leading into the subject than to point enthusiastically and admiringly to the recent National Square Dance Convention held in Seattle, Washington.

It was, in our opinion, outstanding! The weather couldn't have been more perfect from a square dance point of view. The attitude of friendliness and cooperation expressed by the hosting Washington State Dancers set an excellent example for the visitors from all 50 states, most Canadian provinces and many countries overseas. The total, by the way, set the attendance figure at 12,670.

Most impressive was the additional attendance count of more than 15,000 paid "spectators" and an unknown number of complimentary spectator admissions provided without charge to those under 13 years of age.

Non-dancers wearing their special badges were everywhere. Not only were they sitting up in the balcony enjoying the spectacular Grand March and the kaleidoscope of color in the main dancing areas but they mixed with the crowds traveling from dance area to dance area and rubbed elbows with the participants from all parts of the square dancing world. If anything would sell a non-dancer on the advantages of joining an activity so filled with fine people, this first-hand experience would indeed do the trick. Among the many excellent booths was one sponsored for non-dancers to be informed when new classes start this coming season.

What impressed us so much were the outstanding facilities provided by the fairgrounds, recent site of the World's Exposition held in Seattle. If one needed to be reminded that square dancing had indeed "come out of the barn" he would become completely enthralled by the green lawns and trees that surrounded the many outstanding buildings used for danc-

ing, exhibitions, panels and workshops. Fresh fountains shooting water hundreds of feet into the air, the gigantic space needle keeping close watch on all that went on below, the novel and speedy travel furnished by the mono-rail, the giant Food Circus just minutes away from any of the square dance areas instantly providing food from more than 25 nations — all blended into the "prefect setting."

Among the many features we will long remember were the capacity crowds that took part in many of the panel and discussion sessions. The more than 250 who attended each of the contra workshops, introducing this form of dancing enjoyment to many who had never previously had the experience, was an inspiration. An excellent fashion show filled the giant opera house twice during the convention. Its participants, coming from the State of Oregon, put on the presentation as a gesture of friendliness from the square dancers of that neighboring state.

It would be difficult to cover in so short a space the many highlights of this great event, and it would be next to impossible to single out individuals to whom special "thanks" should go. Perhaps it will be sufficient to bow in the direction of Kenn and Ginny Trimble, general chairmen, as a means of saying "congratulations" to *all* who played a part.

Finally, we must say something about the magnificent pageant presented twice on the final day of the convention. This was a tribute to the life of Lloyd and Dorothy Shaw. Professional in every sense of the word, it captured much of the feeling of dedication that went into the story behind square dancing's great rebirth during the 1930s. The new Opera House, with its capacity of more than 4,000, was filled on both occasions. There was the feeling of so many who attended the performances that this pageant, together with its poignant personal appearance of the "real Dorothy Shaw," should be seen by square dancers everywhere.



Our hope would be that perhaps some of the proceeds from the convention could be channeled into a color motion picture as a documentary of the activity which could be circulated wherever people square dance.

Finally, as in every one of these big conventions, we came away tired, but delighted that we had an opportunity to meet so many "old friends," members of the Sets In Order "family," many of whom we would not be able to meet if it were not for conventions such as this.

## Television—A Report

WE HAD THE OPPORTUNITY A few Sundays back to watch a rerun of the half-hour show NBC did on square dancing this past winter. We thought that it was, in essence, one of the best presentations of the activity yet recorded for this medium.

Starting out, it followed a couple just entering the door of a modern recreation building, typical of the ones that square dancing enjoys in many communities throughout the world today. The hall inside was filled with an array of well-costumed, smooth-moving, typical square dancers.

Fast-paced at times, a little more leisurely at others, the taped performance gave a good insight to what square dancing is all about. The commentator did an excellent job in explaining the differences in today's square dancing and that of several generations ago. The calling was clear and again, typical. The explanatory session by Marvin Labahn was convincing.

As in the case of almost anything of this nature it is extremely simple for the non-involved viewer to be critical. Because television does attract such a wide audience of potential dancers we hope that those involved in this really fine production can withstand a few general suggestions designed to be constructive in helping future shows.

We say that square dancing is *fun* and yet if you will watch as you dance the great majority *just do not smile*. Perhaps for a television performance or any presentation in front of non-dancers, those doing the dancing might be cautioned to at least "try to look happy." A smile will do a great deal to tell others that square dancing is enjoyable.

Those involved within the confines of the activity have come to realize that there are personal jokes and "extra" elements that make square dancing a pleasure for different ones of us. However, in front of the non-dancing public we might suggest that stunts such as dancing with paper bags on the feet and an emphasis on the various "gimmick" badges that reward a dancer for dancing *in a chicken coop* or *in a jail at midnight* or in what, to the uninitiated, might appear to be rather less than attractive circumstances, be omitted.

While it's quite typical of the cowboy-image for the man to wear a Stetson, most ladies will tell you that they prefer their *gentlemen* without a hat when they're indoors. This perhaps might be one suggestion we would make particularly when it comes to the caller in coming shows.

Finally, we would like to add one last 2c worth on styling. It was a pleasure to see standard basics used in the performance. We might suggest that the use of a twirl after a swing (but not preceding a promenade) is awkward and the "bustle shuffle" in a *circle left* is often unflattering from a viewer standpoint.

Realizing what goes on in "advising" for a show of this type with a production staff that knows nothing about square dancing, we must join with the others who enjoyed this show and send our bouquet of orchids to the Chicago area dancers for "a job well done."

☆ ☆ ☆

Perhaps you had the occasion to be watching your educational television station recently when the feature close-up: *Sounds of Summer* presented "Pittsburgh — A Festival of Folk."

Highlight of this colorcast was the appearance of the Duquesne University Tamburitzens described in the directory as "colorfully costumed college students performing 'An American Mosaic' tracing American music and dance from 1776 to the present."

The show was a delight. The young college students were happy and danced their parts well. Although the production suffered horribly due to poor lighting and unnecessary closeups that detracted from the pattern of the dances, the range of material used by the group was fascinating and featured well-choreographed versions of traditional contras, play parties and such rounds as Cotton-Eyed-Joe and the Varsouviana.



An extremely rowdy presentation of an old-fashioned cowboy dance was enjoyable and the other renditions in this cavalcade of American dance were equally well displayed. What might have been lacking in polish was more than made up for by the enthusiasm and youthful spirit of the dancers themselves. The one element missing was *the caller*. This is the one thing in our dancing that sets it apart and distinguishes it from other folk dance forms.

We've always thought, as we watched the Russian Moiseyev Dancers, that someday a representative team from this country would repay the visit. Now we understand that this past summer the State Department has sent the young Americans described here to Russia, Romania and Poland. We'll be interested in learning how they were received on the far side of the Iron Curtain.

### *Festivals and the Basic Program*

THE TREMENDOUS interest evidencing itself on the appearance of the Gold Ribbon Report has brought to light some excellent questions. Here is one: "With the New Basic Program of American Square Dancing (discussed in December, 1968) won't the Round-ups, Festivals, Conventions, and other 'big dances' become a problem?"

Chances are, if we look at square dancing as it is today and talk in terms of changes that will bring in many new square dancers, we will be facing situations we haven't had to face in the past.

For one thing, the program, if you will remember, is not intended to detract any enthusiast from the present plateau that we have today which we refer to as the Extended Program of American Square Dancing. As a matter of fact there should be even more people coming initially into the Basic Program who decide they would like greater exposure to the activity. And so the ranks of the Extended Program should swell and with it, increased interest in the festivals, conventions and other big dances we have today.

There will simply have to be worked out within each area, a system of notifying dancers that "this festival is designed for those in the Extended Basics Program." However, this is a matter of developing attitudes. A similar approach will have had to be taken for regular club dancing in areas where there is a Basic

as well as an Extended Plateau.

One of the delightful things about the Basic Program centered around 50 basic movements is that it differs from the Extended Plateau in that *anyone* in the Extended Program can be included in a Basic club program, and for that matter any dancing done within the framework of the Basic Program. That would indicate that if an area were to sponsor a festival for those in the Basic Program, any dancer having gone this far or farther could certainly be included.

Several years ago we took part in the yearly square dance Fiesta de la Cuadrilla, the annual festival conducted by the square dancers in San Diego, California. As always, the several-day event attracted dancers from a wide area and, as usual, with varied degrees of ability. One of the features that impressed us so much was that one of the half-dozen halls in use during the evening was designated for newer dancers. If memory serves us correctly, the dances that were called were programmed for those having had ten lessons or less.

What was of primary interest was that, while there was good attendance in all of the halls at various times during the evening where some of the area's finest callers were presenting the latest and the fastest and the mostest, the large hall designated for the less experienced dancers was packed to capacity *all* evening.

At first we thought this was due to the fact that there were just unusually large numbers of new dancers on this particular night. Then we began to notice old friends in the crowd, people we'd been dancing with for years. What were they doing here in this hall? The answer was simple. They were having an absolute ball!

Of course part of the secret lay in the fact that the callers, while keeping the material within the framework of a limited number of basics, successfully were including fun and challenge in the program. The size of the crowd and the number waiting to get into the hall were evidence that the crowd was being pleased.

Perhaps this is the best answer we can give. The solution will have to come from individual areas in order to meet the needs and to fit in with circumstances as they develop. However this is what the Gold Ribbon Report is all about. It's simply a series of suggestions that have been and can be adapted to each locality. The results are bound to be rewarding.



# *An Opportunity for Service* **DANCER ASSOCIATIONS**



**A**S A PERSON TRAVELS from one part of the square dance world to another, he discovers that there are as many different types of square dance associations as there are areas in which square dancing is enjoyed. The reason is obvious. Each area is different. Perhaps the differences are small between metropolitan city areas, but when one tries to compare the needs of dancers in a small Midwest community with those in a highly industrialized section of the land, he begins to note major changes that reflect the people, the type of work they do and the part they intend for the association to play in their activities.

To underline the differences in area dancing it might be pointed out that in some places square dancing is programmed only on Fridays and Saturdays. In one area classes, workshops and regular club dances are held during the week, but Saturdays are reserved for hoedowns or "guest caller" dances. In some areas the squares and rounds are mixed on a two and two basis while in other locations no rounds are used at all. In at least one area it has been discovered that Sunday afternoon is the best time for new dancer classes, while several places reserve Saturday nights for the beginners.

In some areas associations are formed of individual dancers, each person independently taking out a membership in the organization. In other areas the association is made up of member clubs with each individual club mem-

ber automatically being a member of the association. Sometimes these associations are known as federations, sometimes by other designations. They vary in size from the very small (3 clubs) to the extremely large (more than 300 clubs). This latter association is divided into seven districts, each district being, for all practical purposes, a separate association.

Whether large or small, and regardless of the name affixed to it, the main purpose of an association is to provide a means for square dance clubs to accomplish collectively what they are not able to accomplish efficiently on their own, without in any way jeopardizing the dancer's individuality or stifling his initiative.

The dancer association is in an excellent position to encourage the clubs, to help to train future club officers, and to point out situations the clubs themselves might not be apt to discover on their own.

An example of this type of service was rendered recently by a large Midwest square dance organization which found discrepancies in the Federal Amusement Tax picture as it applied to square dance clubs. In a detailed story in the group's bulletin, the organization was able to get out the all-important news to every club within the state.

If the association served no other purpose than to assure dancers that they would be able to enjoy their hobby uninterrupted, then its



function would be justified.

All too frequently those taking an active part in association planning find that they no longer have time to dance and this is a shame. Of the hundreds of thousands of people who come into square dancing every year it is doubtful if any come into the activity *because they want to be a club or association officer*. With this in mind, it would seem that the ideal association would be one that would accomplish its major tasks in as little time as necessary, allowing association officers plenty of time to support and participate continually in their own club activities.

It should be pointed out that leadership in square dancing is not reserved for just callers and teachers. Good strong leadership today can be found in the ranks of clubs and associations. This branch of square dance leadership is extremely important to the future of the activity. Simply by the willingness of these individuals to hold offices, their enthusiasm, organizational ability, etc., they are in every sense part of the total leadership picture.

Sometimes the association falls into the trap of existing simply to perpetuate itself. When this happens, when the size gets so large that efficiency is surrendered, when meetings become just so many "social events" and when federation functions such as round-ups and festivals begin to compete with club activities, perhaps a penetrating look needs to be taken at the organization involved.

In one State, associations more than served their purpose when representatives were able to defeat a State senate bill that would have restricted the use of schools and made it necessary for all square dance callers and teachers to be licensed along with ballroom instructors.

On another occasion several large associations working in close relationship to each other were able to convince the city's recreation commission that square dancers are most worthy users of city property. As a result a very low rental fee for square dance halls was maintained.

In more than a dozen States individual associations and in some instances associations working together have appealed for and received State government recognition of the activity, including a governor's proclamation designating a month as "official square dance month." This could be enlarged to a national or even international status, perhaps in Sep-

tember of each year. Working together, this type of promotion and the resultant newspaper publicity could contribute most effectively to attracting newcomers for square dance classes.

There are few tasks that an association can undertake that can more directly influence the future of square dancing than to promote and publicize square dancing through well planned campaigns.



**When you buy baked goods and other items in a large quantity for your club, don't hesitate to ask for a quantity discount. You'll likely get at least 10% off.**

This bit of advice and many other similar suggestions and ideas are packed into the 24-page Square Dance Organization Handbook. One in a series of special service pamphlets designed for square dancing, this handbook is a "must" for every club. Information on forming a new group, on moving from class to club, and even on forming larger square dance organizations and associations are all included.

Sample constitutions, responsibility of officers, dancer-caller relations, the square dance newsletter and information on how to handle club finances are just some of the many subjects covered in detail.

The Sets In Order Square Dance Organization Handbook is available at 35¢ a copy by writing Sets In Order, 462 No. Robertson Blvd., Los Angeles, California 90048.

Another function quite ably handled in some instances by associations is the keeping of a master calendar of area square dancing events. A clearing house of this type makes possible



the most widespread participation in club activities. The importance of coordinating is even more urgent when there are only a few active groups in the area. We've learned of one spot where there are only two active clubs, both of which dance on the first and third Saturdays.

From time to time the need for dancer associations has been questioned. However, in establishing guidelines for the future of this activity, it is obvious that the dancer association can promote, encourage, and foster area campaigns to benefit the activity when managed well.

The successful association is one that strives to promote continuity of leadership. Many times, with a constant change of officers and inexperienced leadership coming in, it is difficult to continue a truly helpful program of guidance and leadership for this activity. The association is in an excellent position to help in this direction.

So many successful projects have been carried out by different associations that it would seem that a standard set of guidelines, flexible enough to be accepted by all areas but specific in certain aspects, might be researched and made available to all associations. This would not only make the task of the association easier, but it would enhance its importance to the activity. The extremely successful programs of some associations could in this way be shared with others.

Where boundary misunderstandings between associations have been successfully solved, a useful lesson can be shared with other associ-

ations facing this same problem. Where some associations have problems in conducting interesting, streamlined and pertinent meetings they might benefit from a successful format used by other associations.

Working together within a community, dancers, callers, commercial enterprises, publications, etc. all involved in the present and future of square dancing have been most effective in achieving worthwhile goals. The experiences of these groups should be documented and made available to groups everywhere. In square dancing as in other lines of endeavor the old saw "in unity there is strength" has particular significance.

Troubleshooting through special workshops, clinics and brainstorming sessions helps clubs to find more effective ways of gaining new members. Planning successful dance parties, solving tax problems and sponsorship of beginner classes, are just a few of the many worthwhile projects associations can develop.

In at least one State a council of associations has existed to coordinate on a larger scale schedules of big events through a *master calendar*. A continuing study of how such a project might be made feasible on a nation-wide basis is being researched by the Gold Ribbon Committee.

Also under consideration is a newsletter for club and association officers, coming out regularly, perhaps at monthly intervals. The exchange of ideas covered in its pages could be presented as methods ready for use by associations in other areas.

# DIRECTORY

## OF DANCER ASSOCIATIONS



### Alabama

Birmingham S/D Assn.—Dewey L. Glass, P.O. Box 7132, Montgomery, Alabama 36107

Greater Huntsville S/ & R/D Assn.—Gene Bains, P.O. Box 912, Huntsville 35804

Mobile S/D Assn.—Bill Calloway, Jr., 2861 Thornhill Dr., Mobile 36606

### Tennessee Valley S/D Assn.—

A. C. Parson, 4113 Nelson Dr., N.W., Huntsville 35810

### Alaska

Alaska Fed. of S/D Clubs—Lee Coon, P.O. Box 121, Juneau, Alaska

### Arizona

Tucson Community S/D Council—John Cloud, 6310 Calle Cappela, Tucson 85710

### Arkansas

Arkansas State Fed. of S/D—Ernest Floyd, 1700 Leander, Little Rock 72204

### California

Associated Square Dancers—Bill Smith, 4232 W. 159th St., Lawndale 90260

Assoc. S/D of Superior Calif.—Del Weatherford

Central Calif. S/D Assn.—Ed Ames, 3318 Paradise Rd., Modesto 95351



Central Coast S/D Assn.—Alan Dale  
721 Shannon Hill Dr., Paso Robles  
93446

Cow Counties Hoedown Assn.—  
Dutch Schlosser

Heartland Fed. of S/D—  
Kelly Greathouse

Hi Desert S/D Assn.—Jay Oliver  
117 B Hancock, China Lake 93555

Imperial Valley S/D Assn.—  
Leonard Speer

Northern Calif. S/D Assn.—  
George Freeman

Palomar S/D Assn.—Andy Andrews

Square Dance Assn. of San Diego Co.

Santa Clara Valley S/D Assn.—  
Ron Skidmore

South Coast Assn. of S/D—  
Jerry Rogers, 632 N. Poinsettia Pl.,  
Los Angeles 90036

United S/D Assn.—Norman Morrison  
2501 Delbert St., Bakersfield 93308

Valley Ass'd. S/D of Fresno—  
Bill Hickman

Western S/D Assn.—Leo Pinch  
206 S. Electric, Alhambra 91801

#### **Colorado**

Boulder Area S/D Council—Robert  
Kroner, P.O. Box 44, Boulder 80302

Colo. State S/D Assn.—Bob Brink  
1108 Jamaica, Aurora 80010

Denver Area S/D Council—Jerold  
McConnell, 525 Planet Pl., Denver  
80221

Northeast Colo. S/D Council—Bill  
Burdick, 910 Heather, Loveland

#### **D. C. Area**

WASCA—David Rogers  
10921 Decatur Dr., Fairfax, Va. 22030

#### **Florida**

Central Fla. S/D Assn.—John Donelly  
Box 754, Palm Bay 32901

Florida Fed. of S/D—Albert Martin  
742 N. Elwood Ave., Orlando 32804

East Coast Dancers—Paul Lane  
4337 San Juan Ave., Jacksonville

Greater Pensacola S/ & R/D Council—  
Millard Williamson, 14 Boland Pl.,  
Pensacola 32505

N.E. Fla. S/D Assn.—Robert Sinn  
6020 Lake Ridge Rd., Jacksonville  
32211

Playground Area S/D Council—  
Johnny Prichard, P.O. Box 1212,  
Ft. Walton Beach 32548

West Coast S/D Assn.—Warren  
Hyland, 4738 - 61 Lane N.,  
St. Petersburg 33709

#### **Georgia**

Dixie Fed of S/D—John Cotter  
P.O. Box 661, Thomasville 31792

Greater Atlanta Fed. of S/D—  
Bill Adams, 6441 Grannada Dr.,  
Forest Park

#### **Hawaii**

Hawaii Fed. of S/D Clubs—

#### **Idaho**

Ida. Fed. of S/ & R/D Clubs, Inc.—  
Tom Wood, 815 S. Curtis Rd., No. 5—  
Boise 83705

Intermountain S/D Council—Ray  
Jones, 2000 Gourley, Boise 83705

Lewis Clark S/ & R/D Assn.—  
LaRoy Kidder, Rt. #2, Box 4,  
Kamiah 83536

Magic Valley S/D Assn.—Harold  
Bulcher, Route #3, Jerome 83338

Panhandle Area Council—Gil Moran  
Box 163, Smelterville

So. Central Ida. S/D Assn.—Ernie  
Davis, 527 Jefferson, Twin Falls

#### **Illinois**

Illinois Fed. of S/D Clubs—Lynn  
Dieterle, Box 64, Winchester 62694

#### **Indiana**

Evansville S/D Council—Rowland  
Brown, Boonville

Indiana Dancers Assn.—Art Francis  
8012 E. 13th St., Indianapolis 46219

#### **Iowa**

Central Iowa Fed. of S/D Clubs—  
Jerry Jacobson, 6827 N.W. Alderman  
Dr., Des Moines 50313

East Central Iowa Fed. of S/D Clubs—  
Howard Briner, RR #2, Marion

Iowa State Fed. of S/ & R/D Clubs—  
Bill Rombke, 2212 Sunnyside Circle,  
Cedar Falls 50613

Quint City Fed. of S/ & R/D Clubs—  
Del Downs, Box 48, Eldridge 52748

S/ & R/D Assn. of N.E. Iowa—  
Bill Blau, 209 E. 12th St., Cedar Falls

#### **Kansas**

Central Kansas S/D Assn.—Harry  
Dornberger, 1145 St. Mary's Rd.,  
Junction City 66441

League of S/ & R/D Clubs—Carl  
Cunningham, 2805 Arkansas Ave.,  
Wichita 67204

Tri-State Area S/D Council—Malcolm  
Van Vleet, Goodland

#### **Kentucky**

Kentuckiana S/D Assn.—George Pero  
4204 Brookhaven Ave., Louisville  
40220

#### **Louisiana**

Acadian S/D Council—Mrs. H. H.  
Meeks, 1451 W. Ash Ave., Eunice

Louisiana S/D Assn.—Bo Bonini  
203 Parkview Dr., New Iberia 70560

So. Louisiana S/D Council—Don  
Baker, 1772 McQuaid, Baton Rouge  
70810

#### **Maryland**

Mason-Dixon S/D Fed.—Dick Adams  
3018 Woodside Ave., Baltimore 21234

S/D Assn. of Montgomery Co., Inc.—  
Bob Gresham, 8506 Grubb Rd.,  
Chevy Chase 20015

#### **Massachusetts**

Coordinators S/ & R/D Assn. of  
Western Mass., Ed Willett,

19 Fillmore, Fairview  
Eastern Dist. S/ & R/D Assn.—  
Ernie Chase, 12 Gregg St.,  
Beverly 01915

Northshore S/ & R/D Assn.—Ralph  
Osgood, 1000 Prudential Center,  
Boston

#### **Michigan**

Battle Creek Area S/D Assn.—Harold  
Sharp, 471 Morse St., Coldwater  
49036

Kalamazoo S/D Assn.—Richard Mench  
5354 E. Woodfield, Kalamazoo 49002

Mich. Council of S/ & R/D Clubs—  
Carl Bloch, 15095 Artesian, Detroit  
48223

Lansing Area Fed. of S/ & R/D Clubs—  
Bill Folos, 1032 Shelter Lane,  
Lansing 48900

North Eastern Mich. Assn.—Russ  
Skidmore, 4008 Sudbury Ct.,  
Midland 48640

Northwest Mich. S/D Council—  
Ray Swan, 442 N. Elwood, Traverse  
City 49684

Western Mich. S/D Assn.—Ken Stibitz  
4858 Elmwood, Muskegon 49441

#### **Minnesota**

Square Dance Fed. of Minn., Inc.—  
Warren Berquam, Rt. 2, Box 187,  
Maple Plain



### Mississippi

Greater Gulf Coast S/D Assn.—  
Murray Brown, 1220 23rd St.,  
Gulfport

Greater Jackson S/D Council—  
Ed Drummond, 538 Beasley Ct.,  
Jackson 39206

### Missouri

Greater St. Louis F/ & S/D Fed.—  
Paul Wahl, 12942 Bellerive Es.,  
St. Louis 63141

Heart of America Fed.—Bob Welsh  
6907 E. 98th Terr., Kansas City 64134

Springfield All City S/D Assn.—  
Jim Houston, 2656 E. Belmont,  
Springfield

### Montana

Big Sky S/D Assn.—Ken Roeben  
1514 10th Ave., So. Great Falls 59401

Missoula Area Fed.—Bob Herron  
2023 So. 7th West, Missoula 59801

Montana Fed. of F/ & S/D Clubs—  
E. M. Hasbrouck, P.O. Box 822,  
Great Falls 59401

Yellowstone S/D Council—Bob  
McLean, 3031 Boulder, Billings

### Nebraska

Lincoln Council of S/ & R/D Clubs—  
Dale DeShon, 3834 So. 15, Lincoln

Nebraska S/ & R/D Assn.—Norman  
Dingman, 1129 N. 37th, Lincoln

Omaha Area S/D Council—Al  
Whittaker, 1219 Sunset Dr., Bellevue

### Nevada

• S/D Assn. of So. Nev., Inc.—Ric  
Hileman, 5608 Harmony, Las Vegas  
89107

### New Jersey

Cape-Atlantic S/ & R/D Council—  
Tom Hickman, 24 Juniper Dr.,  
Northfield 08225

No. N.J. S/D Assn.—Doc Tirrell  
3 Churchill Rd., Cresskill 07626

### New York

Central New York S/D Assn.—Ed  
Huebner, RD #1, Blossvale 13308

Finger Lakes Area Council—Gaylord  
Kast, RD #1, Box 124, Cayuta 14824

Long Island Fed. of S/D Clubs—Irv  
Rogers, 776 Edward St., Baldwin

Western N.Y. Fed. of S/D Clubs—  
Bud Sutton

### North Dakota

North Dakota S/D Clubs, Inc.—  
Arnold Sitzler, Minto

### Ohio

Akron Area S/ & R/D Council—  
Gene Seydell, 1626 Ninth St.,  
Cuyahoga Falls 44221

## INFORMATION NEEDED

This issue of the Dancer Association Directory is smaller by approximately 30 listings than the directory run one year ago. Also many of the listings shown are incomplete or outdated. In order to produce an accurate directory, we will need current information about your association. To assure that your organization is correctly represented in the future, please send a post card with the name of your group and the name and address of your president, to Sets In Order. Be sure that this is done each time a new slate of officers is elected. If there are sufficient additional listings received by October 1st, we will consider running a second directory in the January issue. Our records show that many association listings have not been changed for as many as five years. We would appreciate the same help in keeping current the other directories that are published in Sets In Order at regular intervals. Thank you.

Greater Cleveland Fed. of S/D Clubs—  
Earl Richard, 1170 E. 362, Eastlake  
44094

Southwestern Ohio S/D Fed.—Lloyd  
Sandy, 2730 Iowa St., Covington,  
41015

### Oklahoma

Okla. State Fed. of S/D Clubs—  
G. W. Tucker, Frederick

### Oregon

Ore. Fed. of S/D Clubs—Jim Hill  
1415 S.E. 46th St., Milwaukie 97222

### Pennsylvania

Pittsburgh Area S/ & R/D Fed.—  
Lloyd Lockerman, 192 Goldsmith Rd.,  
Pittsburgh 15237

Susquehanna Valley S/D Assn.—  
Box 38, Shiremanstown 17091

### Rhode Island

Rhode Island Fed. of S/D Clubs—  
Ernie Anderson, 35 Rivervue Ave.,  
Warwick

### South Dakota

Black Hills S/ & R/D Assn.—Lyle  
Downey, 502 E. Denver St.,  
Rapid City

South Dakota State Fed.—Fred Reuer  
1724 S. 1st St., Aberdeen

### Tennessee

Chattanooga Area S/D Assn.—  
John Nieburg

Cumberland Valley Western S/D  
Assn.—Ben Tyler, 224 Wellington Dr.,  
Madison 37115

Greater Memphis S/D Assn.—  
H. T. Keith, 3200 Redbud, Memphis  
38109

Knoxville S/D Assn.—Sam Truan  
3219 Tazewell Pike, Knoxville 37918

### Texas

Amarillo S/D Council—Bobby Patrick  
1902 S. Manhattan, Amarillo 79103

Austin S/ & R/D Council—Red Cooper  
1707 E. 38th, Austin

East Texas S/ & R/D Assn.—John  
Sharp, 800 Johnson, Lufkin 75901

Golden Triangle S/ & R/D Assn.—  
Martine Gordon

Heart of Texas S/D Assn.—Wilson  
Dashner, 5613 Fairview, Waco 76710

Houston S/D Council—Ed Wischmeier  
7010 Shavelson, Houston 77055

Lubbock S/D Fed.—Mrs. C. L. Glazner  
3706 - 24th, Lubbock 79410

Magic Valley S/D Assn.—Maurice  
Vandever, 2021 Westway, McAllen  
78501

Matagordo-Brazoria Council—Claude  
Maynard, Box 841, Angleton 77515

North Texas S/D Assn.—Brad Inman  
1838 Moonbeam, Carrollton 75006

Panhandle S/D Assn.—Cleo Billington  
2113 N. Seminole, Amarillo 79107

Permian Basin S/D Assn.—Bill  
Williams, 4509 Pleasant, Midland  
79701

Red River Valley S/ & R/D Assn.—  
Johnny Choate, 1611 Kemp Blvd.,  
Wichita Falls 76309

San Antonio Area S/D Assn.—Bill  
Hicks, 247 Southill, San Antonio  
78201

Sam Houston S/D Assn.—Willie Weiss  
604 Market St., Brenham 77833

South Texas S/D Assn.—Melvin  
Hoffman, 3305 Bobolink, Victoria  
77901



Southwest Area S/D Assn.—Jim Fennell, 5829 Swallow Lane, El Paso 79924

Texas State S/D Fed.—Joe Hobbs 1115 Holly Bluff, Austin 78753

Westerners S/D Assn.—Gus Gustafson 2782 Harvard Ave., San Angelo 76901

#### Utah

Assoc. S/D/ Clubs of Utah—Jack Hoggan, 2571 Evening Star Dr., Salt Lake City 84117

Ogden Area S/D Assn.—Bill Helms Salt Lake Valley S/D Council—Wells Smith, 1579 E. 4130 So. St., Salt Lake City

#### Virginia

Peninsula Square and R/D Assn.—George Moore, 111 Lexington St., Hampton 23369

S/D Council of No. Va.—Jim Copeland 2510 Jamaica Dr., Alexandria 22303

#### Washington

S/ & F/D Assn. of Wash.—Al Wiseman 15621 Saltze Rd., Veradale

#### Wyoming

Big Horn Basin S/D Fed.—Pat Kenney 953 Hobson, Lander 82520

#### Canada

##### Alberta

Alberta S/ & R/D Fed.—John Mitchell 103 Burns Cresc., Medicine Hat, Alberta

Red Deer S/D Assn.—Eric Bundy 5621 - 41 St., Red Deer, Alberta

##### British Columbia

Trail & Dist. S/D Assn.—Vern Jinkerson, 660 Dickens St., Trail, B.C.

Vancouver Island Western S/D Assn. Byron Barker, 1814 Monteith St. Victoria, B.C.

##### Manitoba

S/D Fed. of Manitoba—John Dempster 21 Kenwood Pl., Winnipeg 8

Western Man. S/D Fed.—Willard McFarland, Carroll, Man.

##### Quebec

Border Boosters S/D Assn.—Chuck Heinrichs, 257 Village Dr., Dollard Des Ormeaux, Quebec

##### Ontario

Committee of London S/D Clubs—Lovel Lord, 162 East St., London, Ont.

S.W. Ontario S/D Assn.—Morley Torgerson, 331 Church St.,

Stratford, Ont.

Toronto & Dist. S/D Assn.—Bill Robinson, 510 Bond St., Oshawa, Ont.

##### Saskatchewan

Hub City S/D Assn.—W. A. Darrach #72-1524 Rayner Ave., Saskatoon, Sask.

Parkland Assn.—Bill Dorton 1580 17th St., W., Prince Albert, Sask.

##### Australia

###### New South Wales

Square Dance Society of N.S.W.—Jim White, 26 Osborne Rd., Lane Cove, N.S.W.

###### Queensland

Square Dancing Society of Queensland—Graham Rigby, 14 Eagle St., Alderley Heights, Queensland

##### Europe

British Assn. of American S/D Clubs Jay Martin

European Assn. of American S/D Clubs—CW4 E. B. (Al) Lobato CMR Box 4592, Det 300 USAFEPCR, APO 09057, New York, N.Y.

# *Don't let 'em get away*

## Tap this Valuable Source of CONTINUING SQUARE DANCE LEADERSHIP

ONE OF THE MOST VALUABLE LINKS in the association mechanism is the person with proven leadership. It seems such a waste to get a man trained to be a good leader and then watch as he bows out of office, completing his term as president just about the time that he is realizing his greatest efficiency.

*Past officers should be retained in some useful category where their experience can be of continued service to their association.*

Square dancers in Oregon have solved their problem by forming POOF, Past Officers Oregon Federation. Each association officer who has served his term is automatically brought into this "service organization." Established eight years ago and at present made up of dozens of past state officers, the group's official function is to produce the monthly federation publication Oregon Federation News. As George Ullrich, one of the active members of POOF put it, "In order to exist any group needs to have a purpose. The members must have something to do." Because the group is

useful to the Oregon Federation its members find their "purpose" in producing the paper. They also meet three or four times a year to plan the publication and to take care of any other business directed toward them.

In California where a council of associations represents the State's 16 dancer organizations an association past presidents roster containing names and addresses of all past presidents in each of the associations is published yearly. This storehouse of leadership experience contains several hundred names.

Of course one of the greatest lessons to be learned by any organizational officer is to know *when to "let go"* of the reins of office once the term of responsibility has ended, in order to allow the next elected officer his opportunity to serve. A truly useful past president is one who is *available when needed*. In coming months it will be a further project of the Gold Ribbon Report and Sets In Order to recognize and make use of the experienced leadership represented in our past officers.



# **FESTIVALS • ROUNDUPS JAMBOREES • CONVENTIONS**



## **SQUARE DANCING'S BIG EVENT**

**T**HE FIRST TIME A SQUARE DANCE club had a party and invited outside guests or another club to attend, the idea for the "jamboree" or Big Dance was born. The theory is that if five squares can have fun, ten squares could have twice as much fun. Of course, the frailty of this assumption is obvious, but the idea of throwing a party, of being in the midst of others who share the same hobby but with whom you have not danced before, is extremely stimulating.

The inspiration of clubs banding together for a festival may possibly have been the initial reason for square dance associations to be formed. Or it could be the other way around. At any rate, the festival, jamboree, round-up (take your choice, there are many names all meaning basically the same thing) has become an accepted part of the square dance activity.

The festival idea, where dancers gather from many clubs throughout the area, is a thrilling "reward" for the new dancer. It becomes the "frosting on the cake" for the club member. It serves the purpose of proving to the dancer that the basics he has learned with his caller will stand him in good stead when he dances to the calling of different callers and with dancers he has never met before.

He discovers that the friendliness that existed in his club exists even in the big crowd with not just ten or twenty dancers, but with a hundred or several hundred in attendance. It allows him (and her) to find a good excuse

to make or buy that extra fancy shirt or dress and it is often the target date of great anticipation and planning.

It's only when the "Big Event" overshadows or replaces the importance of the club that it becomes a problem. When there is a choice and the dancer must decide between supporting his own dance or attending an association function the boat has apparently been missed. It is hardly fair to pit the smaller group against the organization that is allegedly designed to support it.

Over the years the festivals have done much to stimulate interest in the activity. They have provided a "showcase" for area callers and they have made it possible, by the large number of dancers participating, to utilize some of the most beautiful ballrooms the communities have to offer.

Most festivals are single dance affairs, taking their format from the type of program enjoyed by clubs in the area. Some of the most successful festivals utilizing the calling talents of area callers are those that have set ahead of time certain "ground rules" pertaining to the basics to be used, thereby making it possible for a great percentage of the dancers to follow each caller quite easily.

Just as important as the months of pre-planning before a festival or round-up is the period of wrap-up immediately following the festival. The sponsoring group should learn something from each preceding event for only



by analyzing those things that went smoothly and constructively criticizing any portions that went awry can a group hope to prevent the same errors from being repeated.

In the process of analyzing the Big Event, the committee should ask itself if the dance will have the effect of sending the dancer-participant home with a renewed desire to be a better and more considerate dancer.

Making sure that the tips are not too long, that the tempos are comfortable, that the round dances selected are those that will be enjoyed by the greatest number of participants, that the sound and floor are good — these are just a few of the points that can come up for analysis after the dance has finished.

Those producing a festival should realize that in fact they are producing a form of "show" where timing is all-important. Too much intermission time is just as dangerous as too little. Lengthy announcements to "introduce all the members of the committee" often ruin the *tempo* of the event and cast a shadow on an otherwise enjoyable experience. To avoid this pitfall a great number of associations and sponsoring groups provide printed programs where all the credits are given at one time.

### **The Square Dance Convention**

In contrast to the single session, three-hour festival is the all-day or several-day convention. Although many so-called conventions are nothing more than long festivals, with square dancing going on in the morning, afternoon and night, the true convention is one where a variety of events including learning sessions are made available to the participants. Workshops in the rounds, squares and contras include teaching of new materials and improvement in styling.

The sit-down, talk sessions featured at these conventions are meant to stimulate interest in all phases of the activity and provide participants with helpful knowledge gleaned from other areas which they in turn can take back to their own home clubs. Today there are many state and regional conventions, some undoubtedly living up to the name more accurately than others.

The "Granddaddy" of all, of course, is the National Square Dance Convention held each year in a different city and attracting teachers, callers and dancers from all parts of the square dance world.

In the convention as in the festival endless

man-hours are required for the planning stages. The bigger the dance the more difficult it is to find adequate facilities. Altho' tempted by the overwhelming success of previous big dances some of the annual events wisely limit the attendance to the size of the facilities.

As time goes on Sets In Order and the Gold Ribbon Report plan to emphasize features of various festivals and conventions that prove successful in their own area and can be equally successful when tried by other festival committees. As an example, the annual Washington D.C. Spring Festival which is traditionally "sold out" from one year to the next sets aside some time to attract the brand new dancers.

Financing these colossal affairs is not an inexpensive undertaking. The budgets of some of the national conventions run up into tens of thousands of dollars and more than one finance chairman has found himself getting extremely nervous as the Big Day grows closer. However, the majority of Big Events are financially successful. By this we mean that expenses are cleared, all bills are paid, and perhaps a few dollars are left in the treasury to print the tickets for the following year's event.

Some rather ingenious systems have been worked out by various sponsoring organizations to insure the financial success of their particular event. Some associations sell tickets at a discounted price when purchased several months in advance. One area stimulates club participation interest by returning profits from ticket sales to the clubs doing the best job of selling.

Not all groups make available the disposition of monies earned from their festival or convention. However, when such information is made public it is often discovered that the money is wisely plowed back into square dancing, sometimes paying the expenses of leadership training clinics or for the printing of publicity material to bring new dancers into the activity.

One bit of advice offered by several groups is to decide what to do with the profits — if any — *before the dance takes place*. If there are not profits then there is nothing to be concerned about. However, if the decision is made ahead of time there is little risk of differing opinions later.

In many of the arenas that house the festivals and conventions are spectator seats that



offer the perfect opportunity to give non-dancers a view of American Square Dancing.

In the months to come, the Gold Ribbon Committee will, in the pages of *Sets In Order*, pass along helpful suggestions taken from successful conventions that will serve as a guide for future "big event" chairmen.

Among the many suggestions made by the members of the Gold Ribbon Committee is the one that the National Convention could perhaps more effectively be held every other year, with an emphasis on the state and regional events taking their place on alternate years.

With the acceptance of a Basic Program of American Square Dancing utilizing 50 basics it is highly probable that the more perceptive chairmen of Big Events will provide dancing areas where enthusiasts for this particular category will have dances called that fit their program.

### A MEETING OF CALLERS

The "professional" in this activity, the caller, the teacher, the round dance leader, is on the lookout for an opportunity to meet with his peers, without dancers present, for a mutual exchange of ideas. He needs an opportunity to listen to leaders in his field, to improve his methods, and to "have his batteries charged." Such a meeting or series of meetings have long been discussed and may become a reality in the near future.

The big dances have indeed come a long way in recent years. While some appear to have outlived their usefulness, others continue to improve and serve their dancers well. Rather than this being the end of an article, it is an introduction to reports on some of the "secrets of success" achieved by the nation's top festivals and indeed is *just the beginning*.

## CONVERSATION: let's talk about the BIG EVENTS in Square Dancing

*Norm Holloway, as past-president of California's South Coast Square Dance Association, was Chairman of the National Convention held in Long Beach in 1964. Before that he played an active role in many of his area's festivals and roundups. For the coming year Norm will serve as Chairman of the National Convention Executive Committee. He is certainly well qualified to answer the following questions on the planning of big square dance events.*

**Question:** In relation to other projects taken on by square dance organizations such as associations, how much importance would you place upon the Big Event?

**Answer:** While the so-called Big Event seems to be the high point of a square dance organization's calendar year, I feel that it should not be the most important. The real importance of the square dance organization is relative only to the amount of benefit that the member club and club members receive from it. The

most important function of a dancer organization is to help individual clubs to grow and prosper, to set up caller-teacher programs for the inexperienced or new caller-teacher. If these things are accomplished facts of the dancer organization, then the association or organization is in a position to hold a Big Event.

**Question:** How much pre-planning and organizational work is necessary to put together one of these big dances?

**Answer:** This depends on many factors. One is the length of time to be covered by the Big Event, i.e., one, two or three days. If it's a one-day affair and the first time the organization has taken on such a task, then the advertising and promotion should be at least six to nine months in the planning and organization stage. For a two or three-day event that is being held for the first time, then at least a year and a half would be a minimum. Much time is needed to organize and prepare properly panels, workshops and clinics if they are to be a part of



the event and also to arrange for callers and round dance teachers so that they may adjust their schedules in order to participate.

Much time is needed in determining the use of the facilities available and how the most dancers can get the greatest amount of benefit from them. After an organization has held its first big event and plans to continue this on an annual basis then it will take the entire year to plan and organize with the aid of those who have already worked on such an affair. This relates to a festival or round-up and a local situation.

A state or national convention should be in the planning stage at least two to three years prior to the event. At present the National Square Dance Convention is being awarded three years in advance for the very reason of the planning and organizational problem, and it is anticipated that it will go to a four year advance situation in 1970.

**Question:** What are some of the benefits that come through festivals and round-ups?

**Answer:** The benefits that can be derived are unlimited. The workers who plan, organize and put on the event will benefit from the experience of working together to produce the very best event possible. They will make new and lasting friendships, learn how to deal with problems of facilities, sound, programming, housing and all the other necessary ingredients.

The dancers who attend will benefit from the panels, workshops and clinics for the educational part of the affair.

The callers and round dance teachers, by participating in not only the programmed dancing events, but the educational events, broaden their outlook on the overall square dance picture and are able to pass along a considerable amount of advice and guidance to the dancers who participate in the educational sessions with them. Many of the well-known callers attribute a large part of their success to the exposure they received at the various festivals and round-ups around the country.

Round dance teachers have an opportunity to present to a large number their ability to write and show new materials.

The hosting organization benefits from the financial side of said event in that the revenue produced will usually exceed the expenses involved and thus the necessary funds for the

continued promotional efforts are available.

The non-dancing public can benefit by seeing the square dance movement in action and the enjoyment that can be derived from taking part.

The square dance movement itself benefits by the interest generated by the non-dancers who want to become a part of this movement.

**Question:** What are some of the traps or pitfalls that an association should anticipate?

**Answer:** The basic reasoning behind an event of this size should be for the benefit of the clubs who make up the organization. The Big Event should never be scheduled so that it will hurt member clubs financially, by causing them to close down their club dances during the event. The Big Event should be planned with the full cooperation of each member club, never with just the organization officers. The primary goal should be to bring all clubs together, working in harmony toward the end result. With these thoughts always in the foreground the hosting organization can eliminate a number of the problem areas.

Another pitfall that the hosting organization must be aware of is in the appointment of a chairman and his assistants. These people must be able to inspire cooperation and enthusiasm and they must be able to exercise good judgment and a large amount of humility. They must be able to spend long hours, understand the feeling of others, and avoid becoming a "prima donna" or seeker of limelight and attention. They must be able to communicate. The hosting organization officers from the president down must be within themselves able to take a "back seat" during their term of office because this festival or round-up will have the attention of all the dancers in the area.

The chairman and his workers who are putting it on will be getting the attention that the organization officers would normally receive. The individuals who take on the job as chairmen and workers must be unselfish and willing to work a long time just for the good of square dancing itself. This job should never be taken lightly.

**Question:** Could you give us a check list of points that the chairman of a festival should keep before him to make sure that he doesn't overlook anything of importance in organizing a festival?



**Answer:** The following list of items is in my opinion most important. They will not necessarily be in their order of importance, but the very first thing is that a chairman *should not try to do the job alone*. It's impossible and he should recognize that and seek help from others.

Secondly, he should keep in mind the reason for the event itself, based on the points we mentioned earlier.

Third, he should be able to appoint qualified people who can do a job to which they are assigned. They should be picked because of their ability and not because of their personal friendship or good looks.

Fourth, he should keep the facilities in mind — how they are to be used, the size, and most important, he should have a binding contract for their use, spelling out the amount of money to be paid, times, what will be furnished, etc.

Fifth, good sound is a must. Just adequate sound will not do.

Sixth, he should seek legal advice concerning contracts, insurance coverage, and liability on the part of the hosting organization.

Seventh, making the financial arrangements should be handled by a qualified accountant or someone who is familiar with finances and not just any person who is willing

Eighth, he should maintain good public relations with the city organizations, such as the tourist convention bureaus, chambers of com-

merce, hotel and motel associations, restaurant associations, police and fire departments and he should maintain close cooperation with the hosting organization. He must be able to coordinate the efforts of all those who are working with him handling the programming, the panels, the workshops, the sound, the facilities.

Most important of all, he must be able to communicate with everyone involved. If he can do this then he has gone a long way in solving possible problems.

The chairman should also be responsible for keeping records of everything that is done, every meeting that occurs, every agreement that is made so that if somewhere along the line he has to stop out of the job, someone else can pick it up and will have everything in writing.

**Question:** What would be your criteria in judging whether a festival was successful or not?

**Answer:** My feelings as to whether or not a festival, round-up or convention is successful are based on some very simple things. You really won't know until the event is over, naturally. However, at the end of that event, when people tell you, "We have had a good time. We learned many new things. We're glad we came and we are sorry it is over and we look forward to coming back" then, in my opinion, you have been very successful. When these things are there the financial success and the success in numbers will also be present.

## THINGS TO COME

**W**ITH THE 21ST ANNIVERSARY of Sets in Order coming in November, big things are "in the works" for members of the Sets In Order "family." The next two months will see the completion of the first stage of the Gold Ribbon Report. Next month your October issue will bring you a look at Round Dance Associations across the country with suggestions for making the activities of some of these groups more meaningful simply by being aware of successful projects conducted by other groups. In addition there will be some rather startling suggestions and a "challenge" to all who enjoy the rounds. From the many returns on the request for a list of suggested "Standard All-Time Favorite Round Dances" in a sense a "primary vote" has been taken and a ballot with a good selection of the nominations will be available for all who might like to register their favorites. We'll also be running an up-to-date list of round dance associations.

The November issue will take a good, hard look at the commercial side of square dancing to see whether the various record companies, equipment manufacturers, dress designers, etc. are fully cognizant of the important part they play in the activity. Also in the November "birthday" issue will be a wrap-up of the Gold Ribbon Committee Report that will serve as a "blueprint for the future." For many years some rather startling plans have been on the *drawing boards* at Sets In Order, as a means of being of greater service to the activity. The Gold Ribbon Report has been simply a starting point. What comes next will be unveiled in this special "preview" edition.

We think you'll be as excited as we are when you see what is in store.



# WALKTHRU

*Sets in Order*

## ONE METHOD of CLUB OPERATION

THERE ARE MANY WAYS for a club to operate. Perhaps the most familiar is that one wherein an Executive Board is in charge of the affairs of a club. Another common method is the caller-operated club where the caller is completely responsible not only for the calling but also for the operational end of the evening. Still another method is where one or perhaps two couples undertake to handle all the necessary arrangements for keeping the club a going concern. Undoubtedly there are other methods for running a square dance club.

Here is one such way which has been used successfully for several years with one club in Southern California. It is, for want of a better term, known as the Geographical Committee. At the outset the club's membership list was divided into four equal parts with the division being made according to the geographical home area of each couple. Basically this meant the northern, southern, eastern and western areas of the city, although the club selected other names to designate each area committee.

### Rotating Responsibility

Each committee, on a rotating basis, has the responsibility for the club dances for one month. This includes sending out the notices to members, inviting guests, providing refreshments and any decorations or entertainment for the evening. Any special ideas for a dance are checked out with the caller to be compatible with his program or vice versa.

As there are four committees involved, each group works three times a year. And within each committee the different jobs are rotated. Arranging for the monthly dances has become an added attraction for a committee, with each planning meeting generally including a pot-luck dinner and frequently taking on the air of a party itself.

In addition each committee has the privi-

lege, if it so chooses, to plan one special annual event — other than a club dance — for the entire membership. These activities have run quite a gamut from summer family picnics to progressive dinner parties to train trips, etc.

### Many Advantages

Several interesting facts have emerged after such an operation has continued for several years:

(1) All club members are involved in club planning sometime during the year.

(2) Responsibility for the success of the club is shared by all.

(3) A certain amount of esprit de corps is created within each committee and of course the individuals on each committee become quite well-acquainted among themselves.

(4) As new members are taken in they are placed on committees and immediately are involved in the vital processes of the club.

(5) Those committees not planning one month's dances look forward to seeing what ideas and themes will be presented by the working committee.

Of course like everything else someone has to be in charge and each committee appoints its own head, with this responsibility changing hands annually. In addition one couple is asked to be President Pro Tem of the club for a year to coordinate the work of the four different committees. The President Pro Tem and the committee heads meet on occasion to talk about general club business and from there the information is taken back to the committee levels for any further decisions.

### Value of Involvement

Perhaps getting people involved is one of the secrets to the success of any activity. Keeping them involved without overdoing the workload or the responsibility is an art within itself and this committee-system has proved successful, at least in this instance.



# The WALKTHRU

## LEAVE THEM WANTING MORE

**H**AVE YOU EVER ATTENDED a fascinating lecture, one that really caught your imagination, only to have the speaker talk for such a long period of time that your pleasure was overshadowed by your discomfort? Or have you ever attended a movie which had a fine basic plot and capable acting but which dragged on and on for hours?

One prime secret to the success of entertainment is timing. Give them the best there is, bring their interest to a peak and then stop. Leave them wanting more and they'll come back the next time.

Square dancing is entertainment as well as recreation. Not only the caller but the club members, particularly those responsible for conducting any talk period or an after party, should be conscious of this timing.

Timing depends upon a person's awareness of his audience and their reaction. Some people seem to be born with this sixth sense; others seem capable of learning it; some people never get quite with it. Be aware of its value and if it isn't one of your plus factors and you find yourself in the position of emceeing an after party or a get-together, ask one of your friends to give you a signal when there's been enough. Ending at just the right moment will be one key which will open the door and bring the people back another time.

## WHICH WOULD YOU RATHER RECEIVE?

**O**CCASIONALLY WE TEND TO FORGET that square dancers are first and foremost people and sometimes we find ourselves doing things in a manner somewhat less than courteous or gentle.

We've seen letters sent to members or officers of a club, an association or a council which would make us tremble if we were on the receiving end. We wonder if they accomplished what the writer really intended. There's no question that it's easy to become annoyed or disappointed when fellow members do not show up at dances or meetings or when someone fails to shoulder his share of some task. But undoubtedly there's more than one

way of getting these lost sheep back into the fold.

For example, suppose you were to receive one of the following letters. What reaction would you get from each of these opening sentences?

*Dear Joe: As you haven't come to any of our past six meetings, your name is being dropped from the roster . . .*

— or —

*Dear Joe: You don't know how much you've been missed . . .*

The same idea would hold true for those individuals who never seem to pay their dues or share some other financial responsibility. Take your choice of these selections:

*Dear Joe: You're overdue by three months, so we've decided you're no longer interested . . .*

— or —

*Dear Joe: We're winding up our accounts for this past year and would appreciate it if . . .*

Of course we realize that in every situation there occasionally will be some individuals who won't answer regardless of how the invitation is presented. But a positive approach is always so much easier to respond to than a negative one. The opportunity given someone rather than all chance taken from him may result in his coming back to the activity or paying his dues or reacting favorably to whatever situation is involved.

One way to approach any letter writing is to put yourself on the receiver's end and see how such a letter would appeal to you. Let's stop for a minute whenever we need to compose a letter or make a phone call where the requirements are something less than ideal and remember that there's a very human person at the other end.

## IDEA DEPARTMENT OR IT'S THAT TIME OF YEAR

Last summer the Northwestern Michigan Square Dance Council featured an idea in its newsletter, *Square 'Em Up*, which certainly bears repeating.

A printed coupon invited those square dancers reading the sheet to cut it out and pass it along to someone they knew who was not presently a square dancer. This coupon became a Complimentary Pass for one couple to



I am interested in Square Dancing.

Please let me know when lessons begin.

SIGNED \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

- ☐ I am interested in square dancing  
☐ I am a newcomer to this area  
☐ I would like some information about square dancing

Signed \_\_\_\_\_

Address \_\_\_\_\_

Please mail to: \_\_\_\_\_  
(Your Caller's Name and Address)

A two-sided clip-out coupon becomes a convenient invitation to join a square dance class.

attend the first night of a beginners' class anywhere in the area.

The square dancer extending the invitation was asked to sign his name as recommending his friends and to list the name and address of a caller on the reverse side.

The double value of such a coupon was (1) the personal word-of-mouth approach and (2) the omnipresent reminder card for the newcomer to have on hand.

## WHAT A RECORD!

Headlined as A New Tracy Release, this 45-rpm record will never work on the normal turntable. But no one is about to complain.

The Tracy Productions' release was the novel way of announcing the birth of a new son. He was "recorded" at 2:06 AM and "produced" by Jim and Jo Tracy of Millard, Neb.

It must be a good record at that, for the flip side is identical.



## The WALKTHRU

Dear Square Dancer:

Please sign the coupon below and give it to someone. It might help us **DOUBLE THE DANCERS**. Thanks.

We'd Like To Recommend **You** To Square Dancing

This is one of our favorite activities and a place where we have had some of our most enjoyable experiences. Won't you join us?

Signed \_\_\_\_\_

### COMPLIMENTARY PASS

For First Night of Square Dance Lessons  
In Your Area.

SAVE

**GOOD FOR ONE COUPLE**

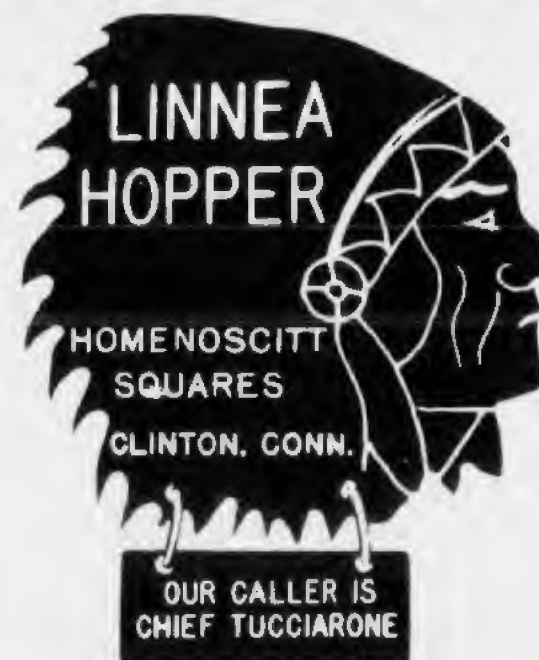
SAVE

Contact any Council Caller or Dancer

**Northwest Michigan Square Dance Council**

Watch for lessons starting in your area

## BADGE OF THE MONTH



Six years ago the Homenoscitt Square Dance Club was formed in Clinton, Connecticut, and paid tribute to its home town by the selection of its club name and badge design. Hundreds of years earlier Indians of the same name had fished and hunted the area and the original land grant was called the Homenoscitt Plantation.

Illustrating how a square dance group successfully may be formed from another activity, this club opened with the graduation of two squares from the Married Couples Club of the Holy Advent Church. This may seem like a small beginning but the group persisted until the second class was graduated, then the third and so on, and now the Homenoscitt Squares are a thriving operation happily presided over by caller "Chief" Harry Tucciarone.



## CONTINUITY

**W**HAT AN IMPORTANT WORD continuity is! One of Webster's definitions is "a connected or unbroken course or series." Everyone knows the value of this continuance when learning something new and nowhere is it more important than when learning to square dance.

All square dance teachers have had the experience of registering new couples, assisting them over the initial roadblocks, delighting in their joyous discovery of the activity, only to find that business, family or a multitude of reasons may require them to move from the area before the series of lessons is completed. Too often in such instances these people have been lost to the hobby. They are not yet ready to dance with an established club and yet they hesitate to wait and repeat a course the following year.

From London, Ontario, Canada, comes a success story which also points a direction which all square dance teachers could follow. Cliff and Betty Beaver had a couple attend their class one night last January with a note clutched in their hands. They had started a class the previous September in another city and then three months later found they were

moving. Their first instructor jotted down the basics they had learned to date and gave them the name and address of the Beavers' beginner group. This information allowed the Beavers to see that the couple easily could be assimilated into their group and it proved to be a very happy solution for everyone.

Taking this one step further, we've composed a sample letter, including a list of the first fifty basic square dance movements, which square dance teachers might find helpful when such a situation arises. These basics could be augmented with additional square dance movements should a couple leave later during the lessons. Another paragraph could be included listing what instruction had been given on round dancing and what rounds or mixers the folks had learned.

If the teacher did not know a caller-teacher in the new area, perhaps he might know active dancers and ask their assistance in helping the couple quickly to locate another class. Or information could be obtained from the area's callers association. Sets in Order annually lists all such associations and also once a year features a Guide for Square Dancers with various contacts throughout the dancing world.

The vastness of the square dance picture becomes evident in such an undertaking; co-operation is evidenced; and a possible square dance drop-out remains a square dance stay-in.

Dear Square Dance Friends:

It is our pleasure to introduce \_\_\_\_\_  
from our area who have been learning to square dance with us. They now find they are leaving our area and joining yours. Our loss is indeed your gain.  
They are most eager to continue with square dancing and we would appreciate your assistance in helping them locate a learner's class, or perhaps you may have one in progress.  
As a help we have checked the square dance basics these folks have learned with us to date.  
Our thanks and best wishes,

Sincerely,

Joe and Jane Doseedo

Circle	All Around Left Hand Lady
Walk	See Saw Pretty Little Taw
Forward and Back	Promenade Flourishes
Honors	Pass Thru
Do Sa Do	Separate - Go Around One - Two
Waist Swing	Grand Square
Couple Promenade	Frontier Whirl
Single File Promenade	Dive Thru
Square Identification	Around One to a Line
Split the Ring	Ends Turn In
Grand Right and Left	Cross Trail
Arm Turns	Wheel Around
Couple Separate	Box the Gnat
Allemande Left	Single File Turn Back
Bend the Line	Allemande Thar Star
Courtesy Turn	Shoot that Star
Two Ladies Chain	Rollaway Half Sashay
Do Paso	Balance
Right and Left Thru	Alamo Style
Ladies Grand Chain	Square Thru
Right Hand Star	Half Promenade
Back by the Left	Star Thru
Star Promenade	Couple Backtrack
Hub Back Out - Rim In	Three-quarter Chain
Circle to a Line	Turn Back from Grand Right & Left





# The Dancer Looks at SQUARE DANCING

*By Madeline Allen*

## THE PEOPLE WHO SQUARE DANCE

**I**F YOU ASK ANY BUNCH of square dancers why they square dance instead of playing golf or bridge or going to night clubs, you'll get a lot of different answers, but the one you'll get most often has something to do with the kind of people they meet there. "Square dancers are such *nice* people everywhere," they'll say, "It's a pleasure to associate with them." Carrying that theory a step further, I've been trying to find out *why* such nice people square dance, and I think I know the answer — or at least part of it.

Square dancing is the only sport I can think of that is based on cooperation instead of competition. It is the only athletic activity where husband and wife are on an even basis — there is no handicap based on size or strength, and each one is equally necessary to the other — and where you make progress not by setting someone else back but by pulling everyone else along with you. The result is that square dancing appeals to people who are naturally cooperative, and who would rather help others than show off their own accomplishments.

It appeals to people who like to see things going smoothly, and who are willing to adapt their own actions to those of others, for the common good. It appeals to those who like to learn something new and who like to help others learn. And for people like that, the greatest reward they can have is the sight of large numbers of people moving in unison and harmony, cooperating to increase each others'

enjoyment.

Naturally, all the people who try square dancing are not like this. We get all types — for awhile, at least. We get people who cherish their individuality so much that they refuse to change their habits for anyone. We get some who won't even try to learn anything. We get people who want someone else to provide their entertainment for them and who won't make any effort at all. Most of these non-cooperators come a few times and then drift away and are never heard of again. A few stay and remain strictly Flies in the Ointment. But there are others who stay with it and change, and it is these people who become the greatest possible advertisement for square dancing.

There is a very special sort of thrill in seeing a glum, shy introvert blossom out into a cheerful, friendly guy who likes everyone, or in watching a drab, dowdy middle-aged woman gradually learn how to dress, how to do her hair, how to talk to people and, as she becomes an expert dancer, how to be really popular in spite of being no glamour girl. Complainers change into boosters; people who have always been "too tired" to do anything suddenly can't get enough dancing; sloppy dressers learn how to look sharp.

These people are all converts — they have become square dancers. And in doing so, they have joined the ranks of the people who are so nice to know — the reason the rest of us like to square dance.



# STYLE LAB

## A GIMMICK GRAND SQUARE



**I**F EVER THERE IS A lull in the creative factories of contemporary square dancing, the “inventors” can always go back to the Grand Square for inspiration.

Every year or so we return to the Grand Square in the Style Lab section, either to view it in its simple form (SIO August '69) or to spotlight one of the numerous variations that have been designed to fit the general Grand Square traffic pattern.

Some of these variations have been extremely complicated, others merely change one element of the procedure in order to come up with a challenging form of break.

Surprisingly enough it is often these “simple variations” that cause the greatest consternation. Perhaps because the dancer is so ready to follow long-established patterns, he finds it difficult to accept a small change without a problem.

### **Small Effort: Big Result**

This month the change is almost negligible it is so simple. However, the resulting turmoil is sufficient enough to point it out as a usable workshop gimmick and a fun figure for those who have learned to *listen* and *follow directions*.

Starting from the standard square (1), instead of having the side couples face in the normal starting method for a Grand Square, all ladies are told to face their partner — actually their partner's right side — while the men remain facing the center of the square (2). Now the fun begins.

While facing in this starting position the head men will follow the standard 32 steps

of the Grand Square. Side men will do the identical movement of the head men.

Simultaneously, the side ladies will do the entire 32 steps of the Grand Square in their regular manner while the head ladies will do exactly the same movement as the side ladies.

As the four men move into the center (3) the ladies back away four steps. On the fourth count each man will make a 90° right face turn while the ladies reaching the corners of the square will turn to their right (4).

The four men will back up (5) while the ladies move forward to the next position. Reaching this spot the ladies will turn left to face the center of the square, while the men turn left ready to back up (6).

Continuing, the ladies move forward three steps into the center of the square while the four men back up three steps (7) until they reach the corner. At the corner spot they turn (8) while the ladies, reaching the center, each turn a quarter right face. The ladies back up and the men walk forward (9) until each person reaches his “home” spot in the square (10).

The ladies are all facing the center of the square while the men are all facing the left side of their partner. At this point the 16 steps just shown are repeated, only in reverse and until, on the final count, they will have reached the point shown in photo 2 and will have completed the pattern.

Try this some evening without any warning. It may remind you of other similar “gimmicks” but if not overworked it's certain to wake up even the tireddest participant.







# 19TH NATIONAL SQUARE DANCE CONVENTION

JUNE  
25, 26, 27

LOUISVILLE  
WILL BE  
HEAVENLY IN '70

WITH THE 18TH NATIONAL SQUARE DANCE Convention at Seattle now a matter of glorious memory, the 19th National at Louisville is off and running. Committee workers who have been busy for months are now focus-



**ROY & MARITA DAVIS**  
Gen. Chairmen

ing their efforts towards June 25-27, when Louisville will entertain its hordes of square dance visitors.

"Heavenly in '70" is the slogan the Louisvillians have chosen. Roy and Marita Davis are

acting as General Chairmen and their assistant-ants are Denny and Dottie McDonald. Locale for the 19th will be the Kentucky Exposition Center, a spacious facility with acres of parking space. Over 11,000 dancers can be accommodated under one roof and 14,000 spectators may watch the dancing.

"The best," they say, of round dance workshops and clinics will be presented. Educational Panels and Clinics for callers, round dance instructors and square and round dancers will be held — 42 hours in all. Youth activities in square dancing will not be neglected. There will be Exhibitions, Style Shows and of course, a Horse Show which dancers may enjoy between the planned dancing.

There will be Afterparties and Trailend Dances for square dancers and round dancers. The Brown Hotel will be used exclusively for four Round Dance parties from the Roof Garden to the Crystal Ballroom. There will be ten square dance parties in the Albert Pick, Henry Watterson and Seelbach hotels, as well as at Stouffer's Louisville Inn. Free bus service from downtown hotels and motels to the Fairground area will be furnished. Campers, tenters, trailers are welcome and good facilities are available.

For any and all information regarding the 19th National Square Dance Convention, write P.O. Box 1970, Louisville, Ky. 40201. The post-box number fits the year!

Kentucky Fair  
& Exposition  
Center





# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

## Ontario

Wynne Robertson of Burlington directs square dancing for "special students" at the Mayfield School. Participants are young people from 10 to 16 who don't learn in the same way as others of that age. Some are not able to move quickly enough to take part in common sports but they love square dancing. There are other such schools across the country and Wynne suggests that other interested callers — and dancers — can bring some special joy to these students. She says, "You don't have to be a caller — just care a little!"

— Mollie Elliot

## Connecticut

The first Southeastern Connecticut Square and Round Dance Festival, sponsored by eight area clubs and co-sponsored by the Physical

Education Dept. of Connecticut College in New London, will be held on September 28 at the Crozier-Williams Center at the college. Callers will be Earl Johnston, Jim Harris, John Condy, Ted Perkins, Jerry LeBlanc, Charlie Underwood and John Mirtle. Round dancing will be under the direction of the Arnie Headens, with the Jim Neugents and Liz Underwood.

— Mary Harris

## New Jersey

Guest callers coming up at the Hayloft in Asbury Park are Dave Taylor on Sept. 6; Dick Leger on Sept. 27; Tom Rinker on Oct. 4; Ed Gilmore on Oct. 11 and Al Brundage on Oct. 18.

— Bernice Bonsall

The Jersey Shore Promenaders presented Glenn Cooke calling by the ocean on August 15 at Belmar Pavilion.

## West Virginia

Parkersburg is proud to provide the opportunity for the dancers of their area to dance to the following callers in November: Nov. 11, Frank Lane; Nov. 17, Jerry Haag; Nov. 29, Jerry Helt; and Dec. 8-9, Marshall Flippo. All dances are at the City Park Pavillion. Contact Don Ratkovich — (304) 485-7026.

## Louisiana

New officers of the Louisiana Square Dance Assn. are "Bo" Bonini, President; Calvin Knight, Vice-Pres.; Dick Currie, Secy. The Treasurer's office was left vacant until a later date.

## Tennessee

The 9th Annual Gatlinburg Hoedown will take place in Gatlinburg on Sept. 26-27. Bob Rust, Don Belvin, Jim Coppinger, Don Williamson, Paul Marcum and Jim Dobbs will be calling. Cliff and Flo Wick will be charge of

These dancers circling left are enjoying themselves and doing a good turn at the same time. They are part of the 400 who attended the 2nd Annual Muscular Dystrophy Benefit Dance at Rochester, New York





# ROUND THE WORLD of SQUARE DANCING

the rounds. Write Curt Payne, 101 Vernon Rd., Oak Ridge, Tenn. 37830. — *Reynnee Payne*

## Texas

The Nortex Round up is scheduled for October 31-November 1 at the Sheraton Dallas Hotel in that city. On the first night C. O. Guest and Bailey Campbell will call; Gary Shoemake will take the mike on the second night. Write Charles Lee, 714 E. Summitt, Sherman, Texas 75090.

## Minnesota

Hibbing Happy Twirlers meet on 2nd and 4th Saturdays at the Washington School in Hibbing with state callers. Special guest callers signed up are Bob Page for Oct. 1, Bob Yerington on Dec. 9, Beryl Main on Feb. 10, 1970, Johnny LeClair on Mar. 10. The Annual Winter Frolic Festival will be held Feb. 14-15

with Ray O'Reilly calling. Write Joe Cook, 3935 8th Ave. E., Hibbing, Minn. 55746.

## Ohio

Frank and Phyl Lehnert of Toledo will be in Lima for a Harvest of Rounds on Oct. 26. The dance will be sponsored by the Lima Y.M.C.A. Fun Dancers ROM Club in celebration of their first anniversary. — *Lou Fair*

## Michigan

Square dancers are noted for their big hearts, civic mindedness and other virtues. This was pointed up in Hartland last spring when the Silver Spurs Square Dance Club with Dick Bayer as caller held a public auction for the benefit of the Hartland Elementary School. The school is only a year old and building funds allotted were not enough to build playground equipment. With the complete blessing of the school system the club took on this project and members cleaned out attics, basements and garages. Bayer acted as



Dancers from the Rota Whirl-a-Ways, the Madrid Squares, the Pueblo Promenaders and the Moron Spin-n-Wheels dance aboard the Spanish aircraft carrier Dedalo during Rota's 2nd Annual Spring Fling square dancing festival in Spain  
—Official Army Air Corps Photo



These smiling young people are members of the Silhouettes Club of Carmicheal, Calif., who dance with Bill and Dolly Barr. They earned funds towards their trip to the National Convention in Seattle by selling subscriptions to Sets in Order —Pix by Pud



auctioneer and quips, "If anybody has enough ham to be a square dance caller the task of being an auctioneer should come easily."

Ken Bower will be calling a special dance for the Lansing Federation of Square and Round Dancers on Sept. 10 at C. W. Otto Junior High, Lansing. — *Dan Hancock*

#### **Iowa**

Circle Four Club of Bettendorf has celebrated its 20th anniversary. Kenny Wandt is caller and teacher of both round and square dancing, with his wife Nita. Many charter members still dance with the club which meets every Tuesday night at the Bettendorf Legion Hall, except in late July and early August. Visitors are welcomed. — *Marie Freeman*

#### **New York**

South Central New York now has its own club association with the formation of the Finger Lakes Area Council of Square and Round Dance Clubs, representing seven clubs. The first officers are Gaylord Kast, President; Warren Wixon, Vice-Pres.; Frank Darrow, Secy.-Treas. The association's bi-monthly publication is called the Coordinator with Frank Darrow as editor. First project of the new group is a dance at The Mall in Cayuta on Sept. 5 to publicize the fall classes and show modern square dancing "as it is."

New officers of the Western New York Callers and Leaders are Frank Davenport, Presi-

dent and James Wheeler, Vice-President.

— *Betty Stark*

#### **Missouri**

A new callers association has been formed in Springfield. It is called the Southwest Missouri Callers Assn. and is served by officers Tom Melrose, Pres.; Charles Stowe, Secy.; and Dick Bass, Treas. — *Jim Clarkson*

Clarissa Start, a columnist for the St. Louis Post-Dispatch is kindly favored towards square dancing and doesn't mind saying so in print. She recently did a comprehensive column about her own experiences and those of others as square dancers.

#### **Colorado**

The Denver Square Dance Callers Assn. announces as its new officers — Rudy Parks, Pres.; Ray Skiles, Vice-Pres.; Bill Gates, Secy.; Harry Stanley, Treas. and Harry Scott, Program Chairman.

#### **Wyoming**

Ladore Lodge at Story featured Larry Faught and Jerry Haag on July 19, with afternoon and evening dances and a chuck wagon dinner in between.

In a little hall at the foot of the Big Horn Mountains the annual Pancake Breakfast is served by the Rabe's Rompers Square Dance Club. Between 250 and 300 square dancers were served the free breakfast this year, enjoying fluffy pancakes and crispy bacon. Allen



Rabe is caller for this club and other clubs in Northeastern Wyoming. — *Marge Eldredge*

### California

The quarterly meeting of the Council of Square Dance Associations of California was held on August 9 at Mariani's Motel in Santa Clara with the Santa Clara Valley Square Dance Assn. hosting. — *Ellie Washabaugh*

The Callers Workshop of Orange County meets every second Sunday at Pioneer Town in Santa Ana. President is Art Miller of Anaheim.

A-Square-D, the large association located in the general Los Angeles area, is starting a new season under the leadership of Bill and Betty Smith. Over 200 clubs are members of the association. — *John Connelly*

### Nevada

New officers of the Nevada State Square Dance Assn. are Gene Reeley, Pres.; Al Piccoti, Vice-Pres.; Jackie Reeley, Secy. and Bill Bellinger, Treas. The association's Fall State Dance will take place on Sept. 12-13 at Hawthorne and on Sept. 27 the Annual Harvest Ball is planned for the 1st Baptist Church in Las Vegas.

### Australia

Bill and Marion Matthews celebrated their silver wedding anniversary by square dancing with a large gathering of their friends at the Blue Pacific Club, Sydney. They received a goblet, suitably etched, from the club and accumulated happy memories of the occasion. — *Lucky Newton*

### Thailand

Square dancing often accomplishes a 'nice blending between languages, music—and people. "Sawatdi crub, let's square 'em up" combines the friendliness of Thailand and square dancing. For a square dance evening recently the guitar, banjo and fiddle replaced the pinpaht, glong and capone-drum. Led by president Norm Sorensen and caller Jim LeBlanc, more than 30 Bangkok Klonghoppers took advantage of a long weekend to take a club outing to the beach resort town of Pataya. In the middle of their holiday they took time off to visit U-Tapao Royal Thai Navy Airfield and staged a combination demonstration-introduction square dance at the USO. Carl Finley, stationed at U-Tapao, made the arrangements with the USO Personnel. Several members of the Bangkok Klonghoppers have given demonstration dances at joint American-Thai func-

tions. In spite of the language and cultural differences, they report outstanding receptions from both groups. Once again square dancing by Americans overseas is proving to be a valuable common denominator between peoples.

### Greece

Thanks to the Al Zimmermans and the Doug Lakes there is a class of three squares going in Athens. They are using the three records prepared by Bob Ruff. Most of the students come from the American Air Base group in Athens. — *Bill Bartlett*

## SQUARE DANCING PEOPLE TO PEOPLE

**B**ERGEN COUNTY, NEW JERSEY, one of the most heavily populated in the country, was settled by the Dutch and named after Bergen op Zoom in Southern Holland. An exhibit, "Beautiful Bergen" was put together and, thru the United States Information Service, reached Europe and the Netherlands. As a result, the town of Bergen op Zoom has requested some 50 American Bergenites, representing the cultural background of Bergen County, to come over as their guests for two weeks.

Bud and Betty Sibbald of Oradell, well-known in Bergen County for their square and



THE  
SIBBALDS

round dancing activities, have been invited to be a part of the group to go abroad. They are training a group of college students from Fairleigh Dickinson University plus their daughter Vicky. Bud and Betty will call square dances for them to demonstrate including Sweet Georgia Brown, Grand Square and rounds like  
(Please turn to page 60)





*Sets in Order*

# WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

*September 1969*

**K**ILGORE, TEXAS IS THE HOME of our feature caller this month and from the notebook of Red Warrick comes a collection of dances which Red enjoys calling for his local club dancers. Once again, we remind readers that the material presented in this section is not necessarily "original" with the spotlight caller, but is material that is enjoyed by him and by those who dance to him.

One and three go right and left thru  
Turn the girl then  
Square thru four hands around is what you do  
Go right and left thru the outside two  
Turn the girl and  
Dive thru then  
Substitute back over two  
Go right and left thru with a  
Full turn to the outside two  
Then circle four half around and  
Dive thru then  
Substitute back over two  
Go right and left thru and  
Rollaway  
Half sashay  
Pass thru  
Split the outside  
Line up four\*  
Go up and back  
Pass thru  
Wheel and deal  
Do a double pass thru  
Girls turn back  
Left allemande

\*or

Two girls together half sashay  
Two men together half sashay  
Two in the center half sashay  
All four couples half sashay  
Left allemande

Head ladies chain  
One and three square thru  
Do sa do the outside two  
Make an ocean wave  
Swing thru  
Men run  
Couples circulate  
Wheel and deal  
Dive thru  
Spin the top  
Slide thru  
Left allemande

Head two square thru four hands 'round\*\*  
Do sa do the outside two  
Rock it  
All eight circulate then  
Spin the top then  
Box the gnat  
Go right and left thru  
Star thru  
Dive thru  
Pass thru  
Repeat from\*\*  
Left allemande

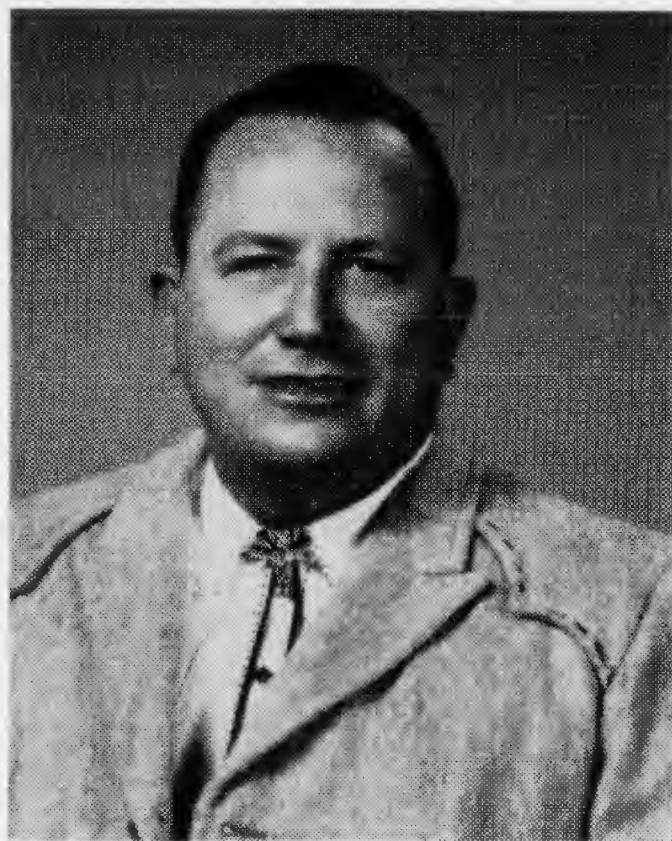
Promenade  
Two and four wheel around  
One and two right and left thru  
Three and four spin the top  
One and two swing thru  
Three and four spin it again  
One and two swing thru  
Three and four right and left thru  
One and two right and left thru  
Three and four left square thru  
One and two star thru  
Pass thru  
Left allemande

Heads right  
Circle to a line\*\*  
Pass thru  
Round off  
Center two turn thru  
Left turn thru the outside two  
Back to the center  
Turn thru  
Centers in  
Cast off three quarters 'round  
Repeat twice from\*\*  
Left allemande

Heads right circle to a line  
Pass thru  
Round off  
Center two pass thru  
Centers in  
Cast off three quarters  
Ends trade  
Pass thru  
Round off  
Center two pass thru  
Centers in  
Cast off three quarters  
Ends trade  
Go right and left thru  
Cross trail  
Left allemande



Heads lead right  
 Circle to a line go up and back  
 Triple spin the top  
 Swing thru  
 Go right and left thru with a full turn  
 Allemande left



**RED  
 WARRICK**

Originally a resident of Garvin, Oklahoma, Red became a citizen of Kilgore, Texas in 1940 where he attended college majoring in engineering. In 1943 he joined the U.S. Air Force, seeing duty in the China-Burma-India theatre of war where he received the air medal with five oak-leaf clusters and the distinguished flying cross with three oakleaves. Following the war Red and his wife, Gwynn, joined a city recreation square dance program and in 1945 were instrumental in organizing the first square dance club in Kilgore.

By 1947 Red had taken up calling and teaching and was busy five nights a week. He recorded his first album of calls in 1948 and since that time has recorded more than 40 square dances — 30 of them being original figures. He considers one of his most successful creations to be the “Jessie Polka Square” which over the years has been widely accepted and has been recorded by at least seven different labels including record companies in London and Australia.

He is the father of four daughters and one son and is the proud grandfather of two young grandsons. Although Red’s business has confined his calling for the great part to his home area, he has made guest appearances in half of the United States and has served on the staff of numerous square dance institutes in addition to personally attending nine of the national conventions. His suggestion to all is “Keep square dancing for fun. And keep square dancing!”

Four ladies chain  
 Heads lead right  
 Circle to a line  
 Go forward and back  
 Go right and left thru  
 Ladies lead dixie style to an ocean wave  
 Left spin chain thru  
 Left swing thru  
 All eight circulate  
 Left allemande

Heads lead right  
 Circle to a line go up and back  
 Pass thru  
 Wheel and deal\*\*\*  
 Center two square thru three quarters  
 Left turn thru  
 Go back to the center  
 Turn thru  
 Then cloverleaf\*\*\*\*  
 (Repeat three times from \*\*\* to \*\*\*\*\*)  
 Then double pass thru  
 First go left  
 Next go right  
 Right and left thru  
 Cross trail  
 Allemande left

Four ladies chain three quarters  
 Head two star thru  
 Everybody double pass thru  
 Do a centers in and  
 Cast off three quarters  
 Circle up eight  
 Four girls go up and back  
 Pass thru and  
 U turn back  
 Four men go up and back  
 Pass thru and  
 U turn back  
 Girls face  
 Grand square\*  
 Now girls face the middle  
 Square thru  
 Four hands ‘round and who turns who  
 (Man turn man girl turn girl)  
 Girls dive thru  
 Pass thru  
 Men dive thru  
 Pass thru  
 Girls dive thru  
 Pass thru  
 Men dive thru  
 Pass thru  
 Girls dive thru  
 Square thru three quarters  
 Left allemande

\*Note-Alternate men face

#### SPECIAL WORKSHOP EDITORS

Joy Cramlet . . . . .	Coordinator
Bob Page . . . . .	Square Dance Editor
Ken Collins . . . . .	Final Checkoff



### **Promenade**

All four couples wheel around  
Go the other way  
All four couples back track  
And go the other way  
Men back track and  
Go the other way  
Girls back track and follow your man  
Men roll back around one girl  
Allemande left

### **Promenade**

One and three wheel around  
Right and left thru  
Star thru  
Dive thru  
Double swing thru  
Right and left thru  
Do an eight chain three  
Left allemande

### **One and three swing thru**

Ends trade  
Centers trade  
Spin the top  
Ends trade  
Centers trade  
Swing thru  
Ends trade  
Centers trade  
Spin the top  
Ends trade  
Centers trade  
Cross trail  
Left allemande

### **LONG DIVISION**

By Bill Armstrong, Los Angeles, California

Four ladies chain across  
Two and four square thru three quarters  
One and three right and left thru  
Then divide and star thru  
Allemande left

### **SCAT**

By "Sparky" Sparks, Clearlake Highlands, Calif.

Heads go forward and back star thru  
Do sa do to an ocean wave balance  
Spin a web  
Step forward do sa do to an ocean wave  
Spin chain thru  
When you're thru swing thru  
But don't stop spin the top  
Pass thru on to the next  
Star thru allemande left

### **PEEL AND FOLD**

By Larry Brockett, Los Alamitos, California

Four ladies chain three quarters 'round  
All promenade  
Heads backtrack pass thru  
Bend the line  
Square thru four hands  
Men pass thru  
Peel off to a line of four  
Bend the line  
Pass thru men cross fold  
Allemande left

### **CRAZY ILA**

By Keith Pyle, Alameda, California

Two and four a right and left thru  
Head ladies chain  
One and three right and left thru  
and a quarter more  
Men run and spin the top  
Men run and bend the line  
Pass thru right and left thru and a quarter more  
Pass thru cast off three quarters  
Star thru dive thru star thru  
Do a half square thru  
Right and left thru and a quarter more  
Pass thru bend the line  
Star thru left allemande

### **SACRAMENTO SPIN**

By Al Holmes, Pomona, California

Side ladies chain across  
Head couples square thru four hands  
Spin chain thru girls turn back  
Couples circulate, wheel and deal  
Dive thru square thru four hands around  
Separate go 'round one  
Ends cross fold  
Allemande left  
or  
Four ladies chain  
Head ladies chain across  
Side couples square thru four hands around  
Spin chain thru girls turn back  
Couples wheel and deal  
Allemande left

### **SINGING CALL \***

### **RED ROSES**

By Jerry Thole, Wichita, Kansas

Record: Bogan #1221, Flip Instrumental with  
Jerry Thole  
OPENER, BREAK, ENDING  
Walk around that corner girl  
See saw your own  
Join hands and circle left you know  
Your partner Frontier whirl  
Boys run right and then  
You allemande your corner girl  
And weave the ring my friend  
I want some red roses for a blue lady  
Do sa do and promenade  
And if they do the trick I'll hurry back and pick  
Your best white orchids for her wedding gown  
FIGURE  
Allemande that corner girl, go allemande thar  
Go forward two and make a back up star  
You slip the clutch left allemande  
Turn thru and then  
Allemande that corner girl and weave the ring  
my friend  
I want some red roses for a blue lady  
Do sa do and promenade  
And if they do the trick  
I'll hurry back and pick  
Your best white orchids for her wedding gown  
SEQUENCE: Opener, Figure twice, Break, Figure  
twice, Closer.



# ROUND DANCES

## CALIFORNIA TWO-STEP — Scope 14

**Music:** Country Brass — Guitar, Trumpet, Harmonica, Drums, Bass

**Choreographers:** Pat and Louise Kimbley

**Comment:** Danceable music and an easy two-step routine with four measures repeated.

### INTRODUCTION

1-4 OPEN Wait; Wait; Apart, —, Point, —; Together to CLOSED, —, Touch, —;

### PART A

1-4 Fwd Two-Step; Fwd Two-Step; Side, Close, Cross, — (W Hitch) to SIDECAR; (Scissors) Side, Close, Cross, — to BANJO;

5-8 Walk, —, 2, —; Pivot, —, 2, —; Turn Two-Step; Turn Two-Step to SEMI-CLOSED face LOD;

9-16 Repeat action meas 1-8 except end in CLOSED face LOD;

### PART B

17-20 Side, Close, Cross, — to SIDECAR; Walk, —, 2, —; (Hitch) Fwd, Close, Back, —; Turn LF (W Twirl) —, 2, — CLOSED face RLOD;

21-24 Repeat action of meas 17-20 except end in BANJO face LOD;

25-28 Fwd, Close, Fwd, —; Fwd, Close, Fwd, —; CLOSED Twisty Vine, —, 2, —; 3, —, 4, —;

29-32 Turn Two-Step; Turn Two-Step; Twirl, —, 2, —; Walk, —, 2, — to SEMI-CLOSED;

SEQUENCE: A — B — A — B — A plus ending.

Ending:

1-4 Vine, —, 2, —; 3, —, 4, —; Twirl, —, 2, —; Apart, —, Point, —.

## HAWAIIAN HOLIDAY — Scope 14

**Music:** Country Brass — Trumpet, Piano, Guitar, Drums, Bass, Rhythm Devices

**Choreographers:** Pat and Louise Kimbley

**Comment:** Music has a slight Hula flavor and dance routine is a two part dance (16 and 8) that is easy but not for the novice.

### INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY, —, Touch, —;

### PART A

1-4 Side, Touch, Side, Touch; Side, Close, Side, Touch; Side, Touch, Side, Touch; Side, Close, Side, Touch;

5-8 Side, Close, Side, Close; Walk, —, 2, —; Side, Close, Side, Close; Walk, —, 2, —;

9-12 Change Sides, 2, 3, —; Fwd, 2, 3, —; Change Sides, 2, 3, —; Fwd, 2, 3, —;

13-16 Cross, Close, Cross, —; Cross, Close, Cross, —; Side, Close, Cross (W Hitch), —; (Hitch) Fwd, Close, Back, —;

### PART B

17-20 Fwd (W Turn LF), 2, 3, —; Wheel, 2, 3, —; Wheel, 2, 3, —; Turn (Face), 2, 3, —;

21-24 Tamara, 2, 3, —; Wheel 2, 3, —; Wheel, 2, 3, —; Turn, 2, 3, — to BUTTERFLY;

SEQUENCE: A — B — A — B — A plus ending.

Ending:

1-2 Side, Touch, Side, Touch; Apart, —, Point, —;

## TAHOE WALTZ — Windsor 4739

**Music:** The Windsors — Saxophones, Trumpet, Strings, Piano, Drums, Bass, Guitar

**Choreographers:** Rismo and Alfia Ricci

**Comment:** Good waltz music and an easy routine with eight measures repeated.

### INTRODUCTION

1-2 DIAG OPEN FACING Wait; Wait; Apart, Point, —; Together to CLOSED, Touch, —;

### DANCE

1-4 Waltz Fwd; Waltz Fwd; Fwd, Touch, —; Waltz Bwd to SIDECAR;

5-8 Twinkle to BANJO; Cross, Side, Close to CLOSED; Vine/Twirl, 2, 3 to SEMI-CLOSED; Pickup to CLOSED, Touch, —;

9-16 Repeat action of meas 1-8 except end in BUTTERFLY;

17-20 Waltz Away; Twinkle LOD; Twinkle RLOD; Thru to SEMI-CLOSED, Touch, —;

21-24 Fwd, Swing, —; Fwd, Pickup, 2 to CLOSED; Dip Back, —, —; Waltz Fwd to SEMI-CLOSED;

25-28 Waltz Fwd; Fwd, Touch, —; (Hitch) Fwd, Close, Back; Manuv, 2, 3 to CLOSED;

29-32 (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn; Twirl, 2, 3 to CLOSED;

SEQUENCE: Dance goes thru twice plus ending.

Ending: Second time thru after twirl change hands and ACK.

## LATIN LOVERS — Windsor 4739

**Music:** The Windsors — Trumpet, Flutes, Piano, Drums, Bass, Rhythm Devices, Accordion

**Choreographers:** Nello and Bunny Bondi

**Comment:** A rhumba routine for experienced dancers. Big band music with a strong Latin flavor.

### INTRODUCTION

1-4 OPEN Wait; Wait; Rock Apart, Recover to FACE, Close, —; Rock Side, Recover, Close to CLOSED, —;

### DANCE

1-4 Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Fwd, — (W under, 2, 3, — to L OPEN); Wheel, 2, 3, — to CLOSED;

5-8 Repeat action of meas 1-4 except end BUTTERFLY face WALL;

9-12 Side, Behind, Turn, —; Side, Behind, Side, —; Fwd, 2, 3, —; Rock Side 1/4 L, Recover 1/4 L, Close, —;

13-16 Fwd, 2, 3, —; Rock Side, Recover, Thru, —; Side, Behind, Side, —; Roll, 2, Thru to OPEN, —;

17-20 Rock Apart, Recover, Close, —; Kick Across, Close, Swivel In, Swivel Out; Change Sides, 2, 3, — (W under) to L OPEN; On Around, 2, 3, — to OPEN;

21-24 Repeat action of meas 17-20 except end in BANJO facing diag WALL and LOD;

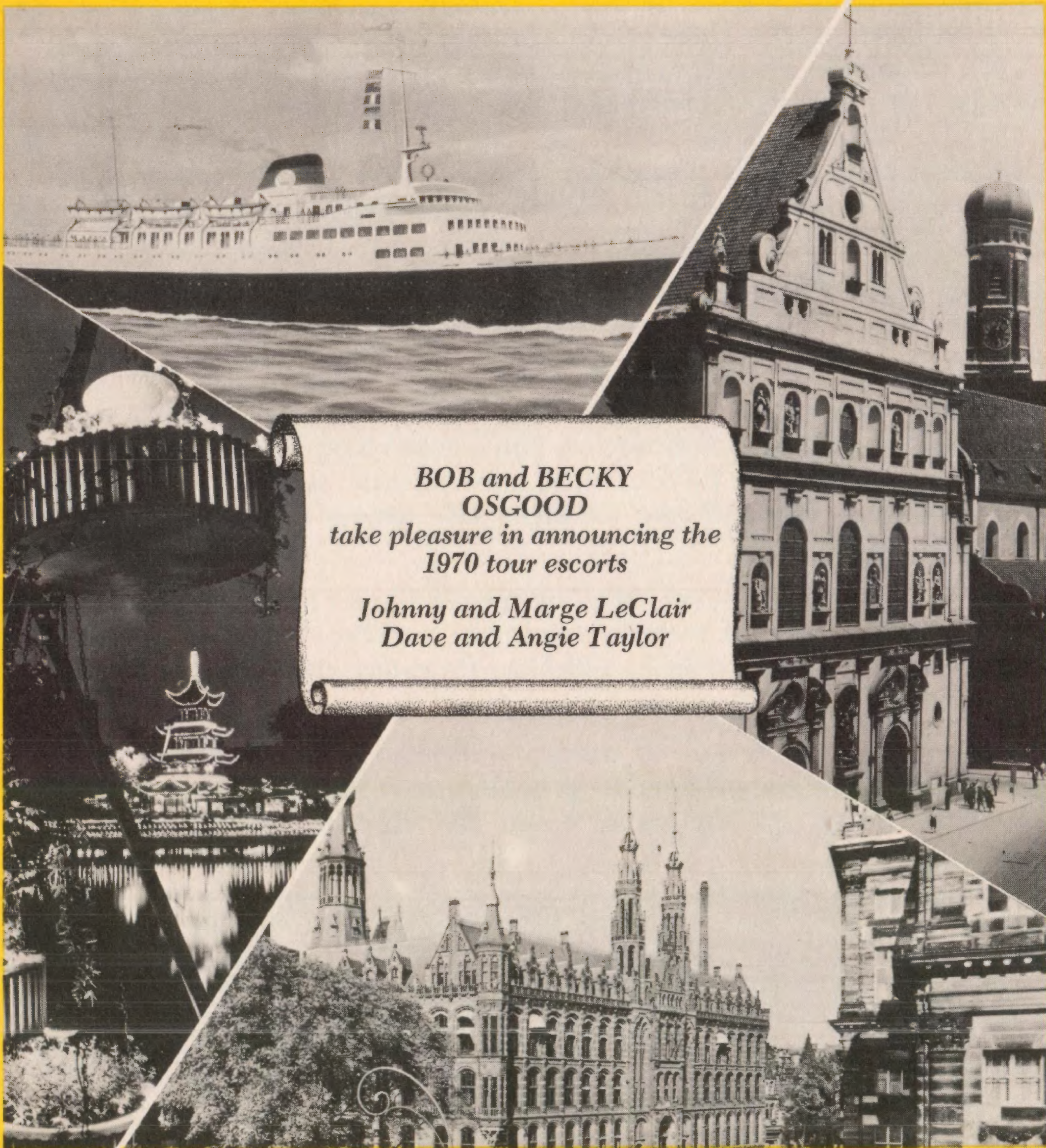
25-28 Banjo Around, 2, 3, —; On Around, 2, 3, — to CLOSED; Vine/Twirl, 2, 3, — to BANJO; Rock Fwd, Recover, Turn — to SIDECAR;

(Please turn to page 45)



# Visit the Old World wonders of

HOLLAND • DENMARK • GERMANY • ITALY  
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**Holiday in Europe**

**August 28-September 18, 1970**

THERE IS JUST NO BETTER WAY to travel than in the company of other square dancers. Here is your opportunity to see the best of Europe in the most wonderful tour of all times. In an incomparable three weeks' vacation that includes many, many extras which you would never expect to find in a tour that costs so little, is a dream vacation that can be yours! Just look at some of the features it includes.

**LEADERSHIP:** Especially trained square dance leaders will escort each unit. The tour as a whole will be under the direct supervision of a dedicated professional tour manager.

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**SQUARE DANCES:** You will be warmly welcomed at the Sixteenth Annual European Square Dance Round-Up in Germany. You will dance with new friends in Greece and impromptu square dancing will probably occur from time to time.

### **THE DREAM OF A LIFETIME**

All of this plus the many wonders described in the following itinerary are yours when you join us on this Square Dancers Holiday in Europe. We hope that you can come along. Incidentally, you might like to share this experience with another couple, a square of dancers from the local club—or—perhaps the whole club. Just write us if you want additional brochures or information. Only, don't wait to sign up. Space is limited.

Oh, yes, the cost

**\$1220.00 per person from New York.**

\*Air based on 14-21 day IT Group Tour Basing Fares

*(for everything described on the following pages)*



# ITINERARY

## 1st Day—Friday, August 28

Today is "D" day as Square Dancers board their jets in Los Angeles and other cities throughout North America en route to our gathering in the Lufthansa Lounge at Kennedy Airport in New York City. From here our Lufthansa Jet takes us across the Atlantic on our overnight flight to Copenhagen.

## DENMARK

## 2nd Day—Saturday, August 29

On our arrival at the International Airport in Copenhagen, we will be met by representatives of the area who will see us through Customs and into our streamlined buses. We then travel on our first tour of this gay, attractive capital of Denmark which will include a visit to the Round Tower, The University of Copenhagen founded in 1478, the Fish Market, Royal Theatre, Amalienborg Palace, the famed Little Mermaid statue as well as a motor-boat ride through the canals and harbor. We reach our HOTEL RICHMOND in time for lunch. The afternoon is unscheduled and we strongly recommend that everyone catch up on his sleep in view of the change of time. In the evening we'll be guided to Tivoli Gardens where we'll enjoy as much of this fabled playland of fountains, rides, concerts, theatre and dancing as we wish.

## 3rd Day—Sunday, August 30

Hans Christian Andersen comes to life today as we take a full-day's drive to his birthplace. Our route will take us to Roskilde, the medieval capital of Denmark, where we visit the Cathedral and then by ferry to the Island of Funen. We'll arrive in Odense for lunch and a visit to Andersen's home and museum. Following this we will drive through the Chateau country, visiting Egeskov, one of Denmark's beautiful manor homes built in 1550. Then by ferry we return to Zealand and drive via Slagelse and Tollose to the old Elverdams Inn, returning to Copenhagen in time for dinner.

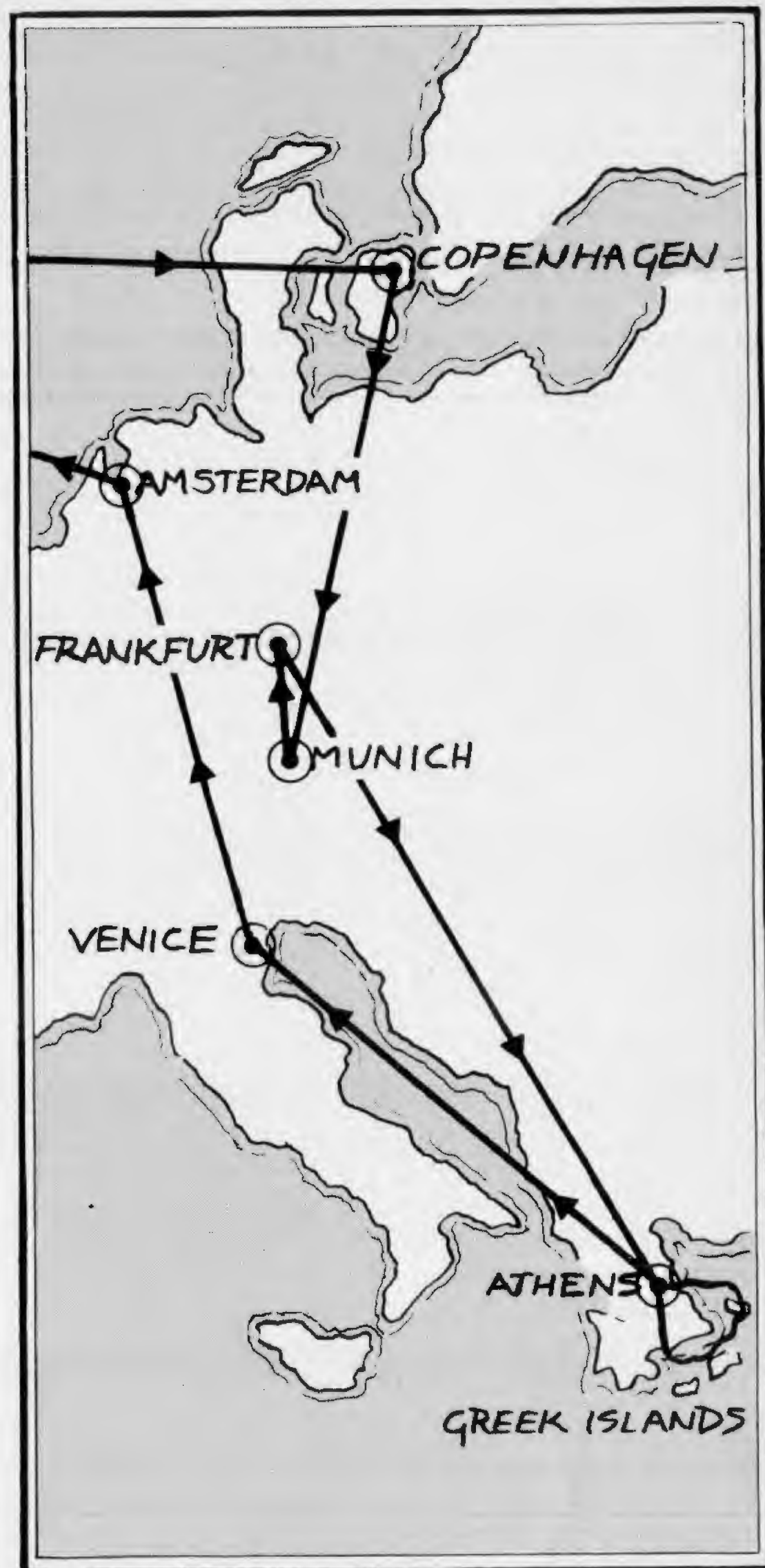
## 4th Day—Monday, August 31

Today is unscheduled for you to enjoy Copenhagen as you wish. There are delightful walks along the waterfront, marvelous shopping (don't miss Den Permanente with its typical Danish handicrafts), and even Tivoli Gardens is open in the daytime. In the evening we'll have dinner at 7 Smaa Hjem, an unusual and delicious restaurant with seven rooms decorated in different styles.

## GERMANY

## 5th Day—Tuesday, September 1

Today we leave the friendly Danes behind as we fly to Munich, Germany, where following customs



we will check into our HOTEL CONTINENTAL. Our afternoon tour of this Bavarian capital includes the Old Pinakothek, world-famous museum with collections by Rubens and Durer, the House of Arts, former Royal Residence and Odeons Square with Theatiner Church and Hall of Generals, Nymphenburg Palace with its unusual coach house, a visit to the famous Hofbrauhaus, and finally a stop at the German Museum, the largest museum of technology in Europe.



There never was a more comfortable and luxurious way to see the world. All our travel, overseas and from city to city, will be on modern aircraft.



#### 6th Day—Wednesday, September 2

Today we have a full-day excursion into the Bavarian Alps, one of the loveliest places in all the world.



Our tour takes us up into the Alpine mountains and past glittering lakes to picturesque Weilheim and the Church in der Wies—an amazing realization of Bavarian Rococo art—standing amidst forests, peat-bogs and meadows. Next we continue to the magnificent Neuschwanstein Castle, a formidable fortress, bristling with towers

and pinacles, built by Ludwig II, the mad king of Bavaria. Our ride will also include a visit to Garmisch-Partenkirchen, center for both winter and summer sports, and charming to visit with its quaint painted houses. Lunch will be enjoyed enroute.

#### 7th Day—Thursday, September 3

Today a full day at leisure for us to see more of Munich on our own. This city affords excellent shopping such as optical goods, cameras, toys, Hummel figures and so on. In the evening we'll have dinner at the Franziskaner Restaurant, a typical Bavarian establishment.

#### 8th Day—Friday, September 4

We depart Munich this morning by motorcoach and travel along the famous Romantic Road, seeing much of Germany unfold before us. Driving via Augsburg and Dinkelsbühl we arrive at Rothenburg, gem of the medieval era. Here the tiny, twisting streets are too narrow to permit motorized traffic. Except for modern conveniences the town is considered the most perfectly preserved, authentic relic of the Middle Ages. It is still enclosed by medieval walls and ramparts and towers. The storybook houses are just a bit crooked; many of the ancient stone walls are held together by a mixture of chalk, sand, egg whites and cottage cheese! It's most famous citizen saved the town from destruction in 1631 by drinking 3½ quarts of wine at one gulp, and the Glockenspiel figures on the townhall recall this feat. Leaving Rothenburg behind we continue via Würzburg to Frankfurt for a late dinner at our HOTEL FRANKFURTER HOF.

#### 9th Day—Saturday, September 5

This morning is left free for independent activi-

ties. In the afternoon we will have a tour of the city and then following an early dinner, we will join our overseas friends for the Sixteenth Annual European Square Dance Round-Up.

#### 10th Day—Sunday, September 6

Following breakfast, our streamlined motor coaches will take us to Coblenz, located at the junction of the Rhine and Moselle rivers, the gateway to the romantic region of the middle Rhine. We will board a Rhine river steamer for a cruise up the fabled Rhine river through the Rhine Gorge where breathtaking cliffs rise on either side. Perched precariously along these cliffs are beautiful old castles, crumbling ruins and famous vineyards which produce some of the world's best wine. We will see the Lorelei Rock where the Rhine Maidens sat singing and lured many sailors to a watery grave, according to the legend. Lunch will be included today. Arriving in Wiesbaden, world-famous spa, we leave the steamer to join our waiting motorcoach, for return to our hotel. In the evening we'll participate in an exciting surprise event.

### GREECE

#### 11th Day—Monday, September 7

This morning we transfer to the airport for our flight to Athens. Following the customs procedures we'll continue to our HOTEL GRANDE BRETAGNE. The afternoon is at leisure. In the evening we will tour Athens by Night. Driving to the Philopappus Hill we will have a magnificent view of the Illuminated Acropolis, and we'll hear the fascinating history of Greece unfold through the Light & Sound Show. Continuing to Tourkolimano, a picturesque yachting harbor, we'll arrive at the old quarters of Plaka where dinner will be served in a typical taverna. A highlight of the evening will be the Greek folk-dancing we'll see.

#### 12th Day—Tuesday, September 8

This morning we will tour this city of antiquity visiting the National Museum, the National Library, the University, Academy, Royal Palace, Stadium, the residential area of Athens, the Arch of Hadrian, and more. Then up to the Acropolis to see the Propylea, Temple of Wingless Victory, the Parthenon, Erechtem and the Acropolis Museum. This step backwards in time has to be experienced to be believed. The afternoon is at leisure. We may enjoy a square dance this evening.

#### 13th Day—Wednesday, September 9

The morning and afternoon are unscheduled so



that we may catch up on our sleep or stroll a bit through the fascinating streets of Athens. This is a good opportunity to shop in Athens for earthenware and ceramics as well as samples of the Greek handicraft in sandals, shawls, handbags, blouses, and so forth. In the evening, we'll have a special treat with dinner.

#### **14th Day—Thursday, September 10**

Today we'll have a full day's excursion to Delphi, seat of the Oracle whose prophecies were sought by the ancient world. Our drive takes us past Thebes, Levadia, and Arachova noted for its handwoven carpets. Delphi itself clings to a slope 2,000 feet above sea level beneath Mt. Parnassus. Here we will visit the Museum and Temples. On our return to Athens we will visit the Monastery of St. Luke to see the exquisite mosaics of this Byzantine Church. Lunch is included today.

#### **15th Day—Friday, September 11**

This morning we board our Sunline Cruiser for three unforgettable days sailing through the fabled Greek Islands. Our ship is a miniature luxury liner, air conditioned and equipped with stabilizers. All staterooms are outside rooms with private baths. This afternoon we make our first stop at Delos, legendary birthplace of Apollo and Artemis. We'll have a brief visit to these excavations of an entire dead city. Returning to the ship we sail another short time to arrive at Mykonos where we can spend the evening wandering on foot through this picturesque thriving city known for its square, whitened houses and many windmills. We sail again at 11:30 P.M.

#### **16th Day—Saturday, September 12**

A leisurely morning aboard ship. After lunch we arrive at Rhodes, whose port was once dominated by the Colossus of Rhodes and was considered one of the Seven Wonders of the World. It was destroyed by earthquake in 227 B.C. We'll visit the imposing Castle of the Temple Knights and then drive to Lindos on the east coast of the island. There will be time for swimming or shopping in the colorful bazaars before our ship sails in the evening.

Imagine yourself exploring the fascinating cities of the past and the present. There is so much to be seen and this is a perfect way to see it

#### **17th Day—Sunday, September 13**

This morning we arrive at Heraklion, capital of Crete which is the largest of the Greek Islands. Here we disembark and travel to Knossos to visit the excavated and restored Palace of Minos where its complex buildings and rooms bespeak of a civilization on a high level. We'll also visit Phaestos, the second greatest Minoan city. We sail again at noon and in the afternoon arrive at Santorini, Greece's only active volcano. After disembarkation, a ride by donkey-back takes us up to the town of Thera, perched on the edge of the cliff. We'll have a chance to enjoy this typical Greek island community before we again set sail for our last night on the beautiful Mediterranean.

### **ITALY**

#### **18th Day—Monday, September 14**

Leaving Greece behind by air this morning, we fly to the city of gondolas, Venice. We will be met



at the airport and transferred to our HOTEL MONACO GRAND CANAL. In the afternoon our excursion on foot will include visiting St. Mark's Squares with its magnificent Cathedral, the Art Gallery, the State

Ducal Apartments at the ancient Palace of the Doges, the Piombi Prisons and the famous Bridge of Sighs.

#### **19th Day—Tuesday, September 15**

This morning is at leisure so we may prowl the streets and shops and criss-cross this town of 118 little islands separated by 160 canals and connected by 400 bridges. In the afternoon we will go by boat to the island of Murano, where we will visit one of the Glass Factories.

### **HOLLAND**

#### **20th Day—Wednesday, September 16**

This morning we leave by air for Amsterdam





where following customs we check into our HOTEL VICTORIA. In the afternoon we make a tour of this land of tulips, canals and cheese. We will follow the half-moon pattern of the canals and drive to the Old Quarters with their picturesque housefronts and narrow streets. Then on to the Royal Palace, the New Church, the Exchange, Flower Market and the Portuguese Synagogue. We'll also stop at the Rijksmuseum with its fabulous collection of Rembrandts. In the evening we'll enjoy a special dinner at the famed Five Flies Restaurant.

#### **21st Day—Thursday, September 17**

Today we'll embark on a full-day, Grand Holland tour. Starting with a drive to Aalsmeer and the famous flower auction, we continue to The Hague—seat of the Government—to view the Houses of

Parliament, Hall of Knights, summer residence of the Queen and the Peace Palace. Art lovers will particularly enjoy the "Maurits House." Next we continue to Delft, well-known for its blue pottery and New Church. Then on to Scheveningen, seaside resort, and the garden city of Wassenaar and Leyden University before returning to Amsterdam. Lunch will be included today.

#### **U.S.A.**

#### **22nd Day—Friday, September 18**

Our adventure in Europe ends today with an unscheduled morning for final shopping and browsing in this magnificent city. This afternoon we return in comfort to our homes with memories to last us forever.

### **CONDITIONS AND SPECIFICATIONS**

**TRANSPORTATION:** Air travel by Jet based on 14-21 day IT Group Tour Basing Fares, subject to participation of a minimum of 15 persons on entire flight itinerary, in Economy Class on Trans-Atlantic flights and with Tourist Class transportation in Europe and with Jet Tourist Class Family Plan or Excursion Rate (where available) for domestic U.S. and Canadian flights. Services of Lufthansa or any IATA and ATC carriers may be used. Surface travel in Europe is by deluxe motorcoach and First Class local steamer.

**HOTELS:** Deluxe and superior grade hotels as indicated in the itinerary, based on two persons sharing a twin-bedded room with private bath. Any change in hotels will be of the same or better quality than listed. First-class cabins with private bath on the Cruise. (Supplement for single room: \$83.00 per person, plus an additional \$80.00 for single occupancy of a cabin on the ship.)

**MEALS:** All meals are included on the Greek Island Cruise. Elsewhere Continental breakfasts and table d'hote dinners will be included. Lunch is included the first day in Amsterdam and on all full-day tours.

**SIGHTSEEING:** As specified in the itinerary, by private motorcoach throughout, with English-speaking guides. All entrance fee and seat reservations included to events specified in the itinerary.

**TOUR ESCORT:** The size of the tour group will determine the number of square dance escorts. At least one square dance couple will serve with each unit, plus local guides for all specified sightseeing.

**TRANSFERS:** Conveyance of passengers and baggage (one average sized suitcase per person) between terminals, airports, steamer piers, restaurants, special events and hotels, is included as well as the assistance of an English-speaking representative. Transfers will be by motorcoach.

**BAGGAGE:** Limited to 44 pounds per person by overseas air allowance. One average-sized suitcase per person. Hand luggage and small personal articles are owner's responsibility and are included in the above weight. **TIPS AND TAXES:** Hotel service charges, state and local taxes and tips to hotel personnel, baggage porters and local guides and drivers are included. Airport taxes, where levied, are included.

**NOT INCLUDED:** Passports, visas and health documents, personal and baggage insurance, transport and handling of

### **NOW, IT'S UP TO YOU!**

You'll notice that this tour is no rush-rush affair. In each city we visit there will be plenty of time for rest and for independent sightseeing. At the same time, the major attractions of every stop are included in the price you pay.

Now, by simply filling out both sides of the application form on the next page and mailing it in with your deposit you have opened the door to the grandest tour of Europe you can possibly imagine. All applications will be considered on a first-received, first-served basis and will be personally acknowledged as quickly as possible. A stand-by list will be maintained once the tour quota is reached. Reservations and bookings are available only through this organization and at our Los Angeles Address.



excess baggage, items of a personal nature, such as laundry, telegraph or telephone expenses, beverages including tea and coffee (except at breakfast) and food not on the regular table d'hôte menu, are not included. Lunches, except as listed, are not included.

**RATES:** The tour and air costs are based on present tariffs and current airline rates and the exchange rates of foreign currencies in relation to the United States dollar and are subject to change in case of decreases, or increases, due to fluctuation in Exchange Rates, changes in airline rates, or due to other causes, when final payment is made.

## ADDITIONAL INFORMATION AND GENERAL CONDITIONS

The following tour conditions are standard procedure for group travel and are listed here for your information:

**RESPONSIBILITY:** All arrangements for land accommodations, transportation and sightseeing are made by Mundia Tours and Travel Co., and/or their agents; all arrangements for trans-Atlantic transportation are made by various airlines, as shown, which companies are not to be held responsible for any act, omission or event after the passenger has disembarked from the plane. The usual passage contract in use by the airline company when issued, shall constitute the sole contract between such airline and the purchaser of this tour and/or the passengers. All reservations, rates, schedules, accommodations and services are subject to the rules, regulations and conditions established by the carrier, hotel or other company instrumentally providing the same and may be subject to change without notice.

The American Square Dance Workshop, Inc., Bob and Becky Osgood, or Mundia Tours and Travel Co., accept no liability for any change or variances in reservations, rates, schedules, accommodations, or services referred to in our specifications. Neither are we liable for any delays, inconveniences, accident, expense or mishap of any kind whatsoever resulting entirely or in part from the negligence of others or from causes beyond our control. We also reserve the right to decline to accept or retain any passenger as a member of the tour; in such instance, the full or an equitable amount will be refunded.

**REFUNDS:** Claims for refunds must be made within sixty days of termination of tour, accompanied by a statement from the tour escort, agent or representative, detailing the services not taken. Refunds can not be made for unused transportation, involving party tickets, or chartered motorcoaches or for sightseeing trips, or meals, not taken. Refund claims for unused hotel accommodations are subject to at least 48 hours notice of cancellation being given to the

American Square Dance Workshop, Inc.  
Holiday in Europe—1970  
462 North Robertson Boulevard  
Los Angeles, California 90048

Here is our application and deposit for the  
1970 Holiday in Europe.

(please type or print):

Name \_\_\_\_\_  
(last) (his—in full) (hers—in full)

Address \_\_\_\_\_  
(street and number)

\_\_\_\_\_  
(city) (state) (zip code)

Enclosed is our deposit of \$200.00 (\$100.00 per person). We understand that the balance is due by June 1, 1970. We have read the itinerary and fully understand the payment and cancellation clauses relative to the tour and to the air fare. (Payments in U.S. Dollars, please. Checks should be made payable to Bob Osgood.)

\_\_\_\_\_  
(signed) (date)

Please complete both sides of this application form before mailing it in. If this is your first tour with us, in order to help us recognize you when we meet, please include a recent snapshot of yourselves with your application.



hotel through the tour escort, agent or representative, such refunds being entirely at the discretion of the hotel management concerned. Refunds are based on the actual cost of the relevant services and not on a per diem basis.

**CANCELLATIONS:** In the event of cancellation, complete refunds will be made until July 15, 1970. After that date a cancellation charge will be made for cablegrams and other out-of-pocket expenses regarding land arrangements. Refunds for airfare are made according to IATA regulations which specify that 25% of the airfare is subject to forfeiture if cancellation is made under 30 days.

**EXTENSIONS:** The fares shown in this itinerary are based on the 21-day excursion rate. This requires that the tour be ended and the participants returned to their city of debarkation 21 days after they start. By paying the difference between this rate and the greater cost of the regular Economy fare they may remain in Europe after the tour has been completed and return at some later date.

**BADGES:** A special individualized tour badge will be provided each participant in advance of the tour. A badge charge of \$1.50 will be made only to those having to cancel the tour.

**SPECIAL SERVICES:** All those participating in the tour will be provided with regular tour bulletins during the months prior to the tour. Information on places to be visited, documents required for travel and recommended reading will be included.

**SQUARE DANCES:** Although this is a tour of Square Dancers, it is not necessarily a Square Dance tour. All transportation to and from Square Dances and all admissions are included but those not wishing to attend these events should be completely at liberty to use the time as they see fit.

**WHO MAY PARTICIPATE:** This tour is especially designed for married square dance couples. (Consideration will be given to requests made by single square dancers who would like to apply.)

**CHANGES IN ITINERARY:** Working far in advance, certain substitutions and/or changes in itinerary, transportation and hotels may be necessary and the American Square Dance Workshop, Inc.'s Holiday in Europe reserves this right; however, should any deviations from the planned itinerary occur, the American Square Dance Workshop, Inc.'s Holiday in Europe assures all participants that substitutions of any nature would be of an equal or better value than that stated within the itinerary.

**LUGGAGE and REFRESHMENTS on the Journey:** We take no responsibility for luggage, or personal belongings. Every possible attention will be given by our agents and representatives but baggage insurance is recommended. Expenses for refreshments and meals en route will be borne by you unless otherwise specified in the itinerary. Meals on the Jet aircraft are included as part of your air ticket.

**PASSPORT:** You must obtain a valid passport and health certificate covering your journey. You will receive these instructions after booking.

This application form is your



key to a lifetime of Memories.

**Now that you've read all about the trip you're going to take next year, we hope that you'll fill out the blanks on both side of this application form and mail it in today.**

We will be glad to make your connecting flights to and from New York City. Please check here if you will be using air transportation to get to the East Coast ☐ and wish our assistance. Or, check here if you will drive or make your own arrangements to get to New York ☐.

Please show your names on our special badges in the following manner:

\_\_\_\_\_

(his)

\_\_\_\_\_

(hers)

Also, so that we may have a few facts about you, please let us know the following:

How frequently do you dance? \_\_\_\_\_ Do you do any square dance calling? \_\_\_\_\_

How long have you been square dancing? \_\_\_\_\_ What is the name of your "home" club? \_\_\_\_\_

**Now, send this in, then sit back and dream! You'll be hearing from us soon with more exciting news and information on your big Adventure.**

PRINTED IN THE U.S.A. — 30M

Valid July 24 through October 14, 1970.  
IT9LH1MU10

Happy Dancing  
Bob and Becky Osgood





**(ROUNDS, continued from page 36)**

29-32 **Rock Fwd, Recover, Close, — to L OPEN; Rock Back, Recover, Close, —; Fwd, Lock, Fwd, —; Rock Side, Recover, Thru, — to SEMI-CLOSED;**

33-36 **Fwd, Lock, Fwd, —; Hook, —, —, — (W Around, 2, 3, —) to SEMI-CLOSED; Change Sides, 2, 3, — (W Under, 2, 3, —) to L OPEN; On Around, 2, 3, — to CLOSED;**

SEQUENCE: Dance goes thru twice. NOTE: Second time thru on meas 36 adjust to BANJO facing slightly diag to WALL and LOD for repeat of action meas 25-36.

Ending: After repeat of action meas 25-36 second time thru retain M's R and W's L hands, step quickly back apart from partner and point R to ACK.

**TOMORROW'S WALTZ — Hi-Hat 864**

**Music:** Frank Sterling — Saxophones, Trumpet, Violins, Harpsichord, Piano, Guitar, Bass

**Choreographers:** Al and Betty Albertson

**Comment:** Excellent waltz music and an easy-intermediate routine with eight measures repeated.

**INTRODUCTION**

1-4 **DIAG OPEN FACING Wait; Wait; Apart, Point, —; Together to CLOSED, Touch, —;**

**DANCE**

1-4 **Fwd, Side, Close; Thru, Manuv CLOSED, Close; (R) Waltz Turn; Waltz Turn to SIDECAR;**

5-8 **Turn to CLOSED, Close, Cross to BANJO; Turn to CLOSED, Close, Cross to SIDECAR; Twirl, 2, 3; Thru to CLOSED, Side, Close to CLOSED face WALL;**

9-16 Repeat action of meas 1-8:

17-20 **CLOSED Side, Draw, —; Side, Behind, Side; Thru L OPEN, Flare Out, —; Back, Side, Thru to SEMI-CLOSED;**

21-24 **Fwd Waltz; Twirl, 2, 3 to CLOSED; (L) Waltz Turn; (L) Waltz Turn to SEMI-CLOSED;**

25-28 **Step, Lift, —; Step, Lift, —; Fwd Waltz; (W Flare to CLOSED) Step, Touch, —;**

29-32 **Dip Back, —, —; (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn;**

SEQUENCE: Dance goes thru twice plus ending.

Ending: Meas 32 second time thru twirl W slowly; then step apart change hands, point R twd partner as music ends.

**JADA — Hi-Hat 864**

**Music:** Dick Cary — Clarinet, Guitars, Trumpet, Piano, Drums, Bass

**Choreographers:** Pete and Ann Peterman

**Comment:** A three times thru cha cha routine of 16 measures. Not difficult but for experienced dancers.

**INTRODUCTION**

1-4 **CLOSED face WALL Wait; Wait; Fwd, Back, Back/2, 3; Back, Fwd, Fwd/2, 3;**

**DANCE**

1-4 **SEMI-CLOSED Fwd, 2, M Cross/2, 3 to BANJO; Back, 2, W Cross/2, 3 SEMI-**

**CLOSED; Rock Swd, Recover L OPEN, Fwd/2, 3; Rock Swd, Recover OPEN, Fwd/2, 3;**

5-8 **Roll, 2 L OPEN, Back/2, 3; Rock Back, Recover, Fwd/2, 3; Rock Fwd, Recover Face, Side, Thru to CLOSED; Turn Two-Step, , Turn Two-Step to BUTTERFLY;**

9-12 **Side, Behind, Step/Close, Step; Side, Behind, Step/Close, Step to OPEN; Heel, Toe, Step/Close, Step; Heel, Toe, Step/Close, Step;**

13-16 **Change Sides, 2, Step/Close, Step; Change Back, 2, Step/Close, Step to BUTTERFLY; Fwd, Back, Back/2, 3; Back, Fwd, Fwd/2, 3 to SEMI-CLOSED;**

SEQUENCE: Dance goes thru three times plus ending.

Ending:

1-2 **BUTTERFLY Rock Apart, Wrap, Back/2, 3; Rock Back, Recover, Lunge, —;**

**REMEMBERING — Grenn 14123**

**Music:** Al Russ — Saxophones, Strings, Piano, Drums, Bass, Trumpet

**Choreographers:** Bill and Irene Hart

**Comment:** Fine waltz music and a routine that should be easy for those with some waltz experience. Eight measures repeat.

**INTRODUCTION**

1-4 **DIAG OPEN FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;**

**DANCE**

1-4 **Waltz Away; Spin/Manuv; (R) Waltz Turn; (R) Waltz Turn to OPEN;**

5-8 **Back, Turn, Close to L OPEN; Back, Turn, Close to OPEN; Fwd Waltz (W Twirl); Thru, Side, Close to BUTTERFLY;**

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED:

17-20 **Fwd Waltz; Thru, Face, Close; (Vine) Side, Behind, Side; Thru, Pivot, 2 to SIDECAR;**

21-24 **Twinkle LOD; Fwd Waltz RLOD (W RF Twirl Across); Twinkle RLOD; Thru, Face, Close to CLOSED;**

25-28 **Bal Fwd, Touch, —; Back Turn, Touch, —; (L) Waltz Turn; (L) Waltz Turn;**

29-32 **(Vine) Side, Behind, Side; Manuv; (R) Waltz Turn; Twirl to OPEN;**

SEQUENCE: Dance goes thru twice plus ending.

1-3 **Fwd, Point, —; Face, Point, —; Side, —, Point;**

**YOU'RE THE CREAM IN MY COFFEE — Grenn 14123**

**Music:** Al Russ— Piano, Saxophones, Trumpet, Drums, Bass

**Choreographers:** Ray and Elizabeth Smith

**Comment:** Big band music and a very easy Two-step routine with twelve measures repeated.

**INTRODUCTION**

1-4 **OPEN FACING Wait; Wait; Apart, —, Point, —; Together to OPEN, —, Touch, —;**



## DANCE

- 1-4 **Fwd Two-Step; Fwd Two-Step;** Scissors  
Away **Side, Close, Cross, —; Around, 2,**  
**3, —;**  
5-8 **(Hitch) Apart, Close, Together, —; Around,**  
**2, 3, —; Vine, 2, 3, 4,; Walk, —, 2, —;**  
9-16 Repeat action meas 1-8 end in BUTTERFLY  
face WALL:  
17-20 **Vine, 2, 3, Touch; Vine, 2, 3, Touch (W**  
**Wrap); Unwrap, 2, 3, Touch; Change**  
**Sides, 2, Face, Touch;**  
21-24 Repeat action meas 17-20 in RLOD end  
CLOSED face WALL:  
25-28 **Side, Close, Fwd, —; Side, Close, Back,**  
**—; (Hitch) Back, Close, Fwd, —; Side,**  
**Close, Cross, —;**  
29-32 **Side, —, Behind, —; Side, Close, Side,**  
**—; Dip In, —, Recover, —; Side, Close,**  
**Thru, —;**

## BRIDGE

- 1-2 **Twirl, —, 2, —; Walk, —, 2, —;**  
SEQUENCE: Intro, Dance, Bridge, Dance, Ending.  
Ending: **Twirl, 2, Apart, Point;**

## DIXIE STYLE THEN WAVE

(This dance first appeared in the January issue.  
Here is the same dance corrected.)

By Dave Taylor, Grosse Pointe Farms, Michigan  
**Sides right and left thru**  
**Four ladies chain**  
**One and three lead to the right**  
**Circle four**  
**Head gents break to a line**  
**Pass thru**  
**Wheel and deal**  
**Center two right and left thru**  
**Dixie style to an ocean wave**  
**Everybody pass thru**  
**Left allemande**

## ALL EIGHT SPIN CHAIN THRU

From SDCANC Notes

(From a thar formation)  
**Allemande left like an allemande thar**  
**Forward two and make a star**  
**Shoot the star go full around**  
**Corner right for a wrong way thar**  
**All eight spin chain thru**  
**Turn half by the right**  
**Girls star left three quarters**  
**Turn that man half**  
**Boys to the middle star left three quarters**  
**Meet partner turn thru**  
**Allemande left**

(From Alamo formation)

**Allemande left in the Alamo style**  
**Partner right and balance**  
**Spin chain thru**  
**Swing half by the right**  
**Swing left three quarters**  
**Men star right half across**  
**Turn opposite left three quarters (hang on)**  
**Meet partner again and balance**  
**Box the gnat pull on by**  
**Allemande left**

## DOUBLE CLOVER

By Ivan Hasbrouck, Carmichael, California  
**Heads to the right circle four to a line**  
**Pass thru wheel and deal**  
**Centers turn thru**  
**Left turn thru outside**  
**Centers turn thru**  
**Centers in cast off three quarters**  
**Star thru cloverleaf**  
**Centers star thru**  
**Pass thru cloverleaf**  
**Other two right and left thru**  
**Pass thru swing thru**  
**Eight circulate turn thru**  
**Allemande left**

## JUST A FIGURE

By Stub Davis, Waurika, Oklahoma  
**Side couples right and left thru**  
**Same ladies chain then rollaway**  
**One and three square thru**  
**Split two 'round one to a line of four**  
**Pass thru wheel and deal**  
**Double pass thru centers in**  
**Cast off three quarters 'round**  
**Pass thru wheel and deal**  
**\*\*\*Center couples left turn thru**  
**Box the gnat with outside two**  
**Go right and left grand**  
**\*\*\*Center four U turn back box the gnat**  
**Now center four U turn back**  
**Everybody left allemande**

## SINGING CALLS

### HAVE FAITH

By Bill Peters, San Jose, California  
**Record: Longhorn #176, Flip Instrumental with**  
**Bill Peters**  
**OPENER, BREAK, ENDING**  
**Allemande left go allemande thar**  
**Go forward two and star**  
**Back in boys a right hand star you know**  
**Shoot it full around I cry**  
**Corner right and pull on by**  
**Left allemande and then you weave that ring**  
**She may be leavin' for someone new**  
**Do sa do her promenade go two by two**  
**Don't be sad, don't be lonely**  
**You'll find your one and only**  
**Have a little faith and love will come to you**  
**FIGURE**  
**Head (side) two cross trail thru**  
**Go 'round one and when you do**  
**Make that line go forward up and back**  
**Do the right and left thru**  
**Turn the girl and pass thru**  
**Wheel across go two by two**  
**Brand new line go forward up and back**  
**slide thru**  
**Square thru three hands around left allemande**  
**Do sa do and then promenade that land**  
**Promenade with someone new**  
**Beyond them clouds the skies are blue**  
**So have a little faith and love will come to you**  
SEQUENCE: Opener, Figure twice, Break, Figure  
twice, Ending.



## ELLIOTT'S CORNER

**I**F YOU WERE TO MAKE A LIST of the top ten most frequently used square dance movements over the years, the Star Promenade would have to show up somewhere among the ten. George Elliott feels that this particular movement deserves a bit of workshopping and so that is his theme this month. For the present at least, this will be the final page in the current series from Elliott's Notebook. We hope to have him back with us again in the future.

Forward eight and back like that  
Four ladies chain the inside track  
Face to the middle like you always do  
Two and four do a right and left thru  
One and three go forward and back  
Star by the right on the inside track  
A right hand star in middle of the hall  
Back by the left to your corners all  
Pick up your corner arm around  
And star promenade go 'round the town  
Outside in inside out  
Turn that big old star about  
Put the other four in and star again  
Side gents and the girl with you  
Wheel around now square thru  
Go all four hands when you get thru  
Men turn back and two ladies chain  
Same ladies lead a dixie chain  
On to the next and  
Girls square thru three quarters 'round  
When you come down  
Find old corner a left allemande  
Partners all a right and left grand

Ladies to the center back to the bar  
Men to the center a right hand star  
A right hand star in middle of the hall  
Back by the left to your partners all  
Pick up your partner an arm around  
Star promenade go 'round the town  
Bend the line  
Go right and left grand

Ladies to the center back to the bar  
Gents to the center a right hand star  
A right hand star in the middle of the hall  
Back by the left to your partners all  
Take 'em right along an arm around  
And star promenade go 'round the town  
Spread the star and have a little fun  
Heads back track and dive thru one  
Star by the right with the next old two  
Twice around is what you do  
Go twice around  
Gals star left in the center of town  
Gents promenade go the other way 'round  
Pass your partner once  
Next time you meet hook a right elbow  
Go all the way around  
Find old corner a left allemande  
Partners all a right and left grand

One and three go forward and back  
Same four square thru three quarters 'round  
When you come down separate go 'round one  
Into the middle and box the gnat to a  
Right hand star a  
Right hand star in middle of the hall  
Back by the left to your corners all  
Pick up your corner an arm around  
And star promenade go 'round the town  
Outside in and inside out  
Turn that big old star about  
Put the other folks in and star again  
Hub back out a full turn around  
Circle up eight when you come down  
Circle to the left on the same old track  
Men go forward and then come back  
Pass thru and have a little fun  
Separate go 'round one  
Come back to the middle and pass thru  
Separate go 'round one  
Come back to the center and  
Trail thru go 'round one  
Behind the lady stand  
Forward eight and back you run  
Ladies roll back behind one  
Now a double pass thru  
You all turn back and dixie chain  
Girls turn back to a left allemande  
Partners all a right and left grand

### RED HOT SWING THRU

By Dick Bayer, Fenton, Michigan

Circle left and rollaway  
New partner left do paso  
Corner right and partner left  
Like an allemande thar  
All four couples left swing thru  
All four couples left swing thru  
Reverse the clutch

### SINGING CALLS

#### I HATE TO SEE ME GO

By Lee McCormack, San Diego, California

Record: Hi-Hat 380, Flip Instrumental with Lee McCormack

OPENER, MIDDLE BREAK, CLOSER

All four ladies chain go three quarters  
Join hands circle 'round you know -o-o  
Whirlaway and weave until you meet again  
Then take time to do sa do  
All four men star left go full around  
Turn thru and then left allemande  
Come back and promenade, now tell her so -o  
Oh I hate to see me go  
FIGURE

One and three square thru go four hands  
Corner girl you meet do a do sa do  
All eight circulate star thru and then  
Square thru four hands around you go  
Pull your partner by, swing the corner there  
Left allemande come back do a do sa do  
Promenade my darlin' will you ever know -o  
Oh I hate to see me go

SEQUENCE: Opener, Figure twice for heads,  
Middle Break, Figure twice for sides, Closer.



The two examples below were presented by  
Bob Johnston, Long Beach, California.

**Head ladies chain right**  
**Heads do a right and left thru**  
**Everybody promenade**  
**Heads wheel around turn thru**  
**Step forward wheel and deal**  
**Centers pass thru turn thru**  
**Allemande left**

**Heads square thru four hands 'round**  
**Slide thru swing thru then box the gnat**  
**Right and left thru**  
**Girls Dixie style to an ocean wave**  
**Girls circulate twice**  
**Boys trade circulate once**  
**Girls circulate twice**  
**Boys trade circulate once**  
**To an allemande left**

Two slide thru examples by Jim Garlow, Baldwin Park, California.

#### **SLIDING BOYS**

**Head gents face your corner box the gnat**  
**Square your sets just like that**  
**Boys square thru four hands**  
**Slide thru promenade the wrong way**  
**Heads wheel around slide thru**  
**Right and left thru**  
**Slide thru square thru three quarters**  
**Allemande left**

#### **SLIDING GIRLS**

**Head gents face your corner box the gnat**  
**Square your sets just like that**  
**Girls go forward and back**  
**Square thru four hands**  
**Slide thru promenade**  
**Heads (sides) wheel around**  
**Star thru dive thru**  
**Square thru three quarters**  
**Allemande left**

#### **ORIGINALS BY WIN**

By Win Grady, St. Clairsville, Ohio

**Head ladies chain**  
**Heads square thru four**  
**Spin the top (long wave)**  
**Center two girls trade**  
**Boys trade**  
**All eight slide thru**  
**All eight Frontier whirl**  
**Allemande left**

**Sides go right and left thru**  
**Side ladies chain**  
**Heads lead right circle to a line**  
**Pass thru, ends cross fold**  
**Square thru four hands**  
**Bend the line**  
**Pass thru ends cross fold**  
**Square thru four hands**  
**Bend the line**  
**Pass thru wheel and deal**  
**Double pass thru**  
**Centers in and cast off three quarters**  
**Pass thru ends cross fold**  
**Allemande left**

#### **OUTSIDE WHO**

By Bill Armstrong, Los Angeles, California

**Head ladies face your corner**  
**Box the gnat**  
**Square your sets just like that**  
**Head gents and the corner girl**  
**Up to the middle and back**  
**Star thru right and left thru the outside two**  
**Pass thru allemande left**

#### **MONROE**

By Emanuel Duming, Jackson, Mississippi  
From an idea by Harper Smith

**First and third turn thru and a quarter more**  
**Those who can star thru**  
**The other two ladies chain**  
**Turn 'em and face the line**  
**Everybody star thru**  
**Dive thru star thru**  
**Turn thru and a quarter more**  
**Those who can star thru**  
**The other two ladies chain**  
**Turn 'em and face the line**  
**Everybody star thru**  
**Dive thru star thru turn thru and a quarter more**  
**Those who can star thru**  
**The other two ladies chain**  
**Turn 'em and face the line**  
**Everybody star thru**  
**Dive thru swing thru**  
**Men trade**  
**Turn thru to a left allemande**

#### **SINGING CALLS**

#### **THE WEDDING CAKE**

By Ted Frye, Knoxville, Tennessee

**Record:** Square Tunes #117, Flip Instrumental  
with Ted Frye

**OPENER, BREAK AND CLOSER**

**Left allemande that corner, do sa do your own now**

**The men star right one time**  
**Pick up your partner with an arm around**  
**Star promenade that lady 'round**  
**The girls backtrack one time**  
**Left allemande that corner**  
**Do sa do your own and then**  
**Promenade 'round that ring**  
**Every woman knows a lot of tears and joy**  
**Comes with the wedding cake**

**FIGURE**

**One and three promenade**  
**Go half 'round that ring and then**  
**The sides go right and left thru turn the girl**  
**The heads square thru now four hands around you go**

**Do sa do**  
**Swing thru and then the boys trade alone**  
**You swing the corner girl and promenade**  
**Every woman knows a lot of tears and joy**  
**Comes with the wedding cake**

**Tag: It all comes with the wedding cake**

**SEQUENCE:** Opener, Figure twice for heads,  
Break, Figure twice for sides, Closer.



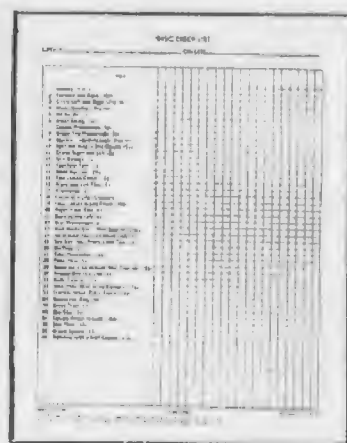
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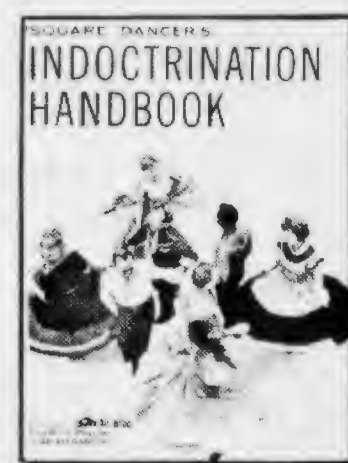
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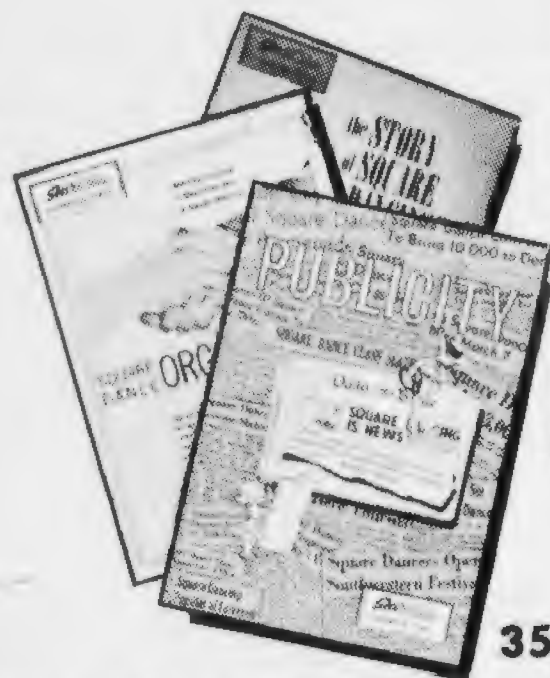
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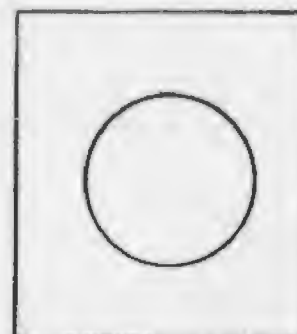
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**(LETTERS, continued from page 3)**

way to me. Imagine being able to Spin the Top, Cloverleaf and not know a Right and Left thru! I must have read the first statement wrong . . .

Bill Bartlett  
Athens, Greece

**I can see where there could be some confusion. Actually, the Extended Program starts where the Basic Program finishes and covers Basics 51 thru 75. This means that a person who wants to become more involved in square dancing will learn primarily all of the movements and material described in the Basic Program and then move on for the additional 25 movements.—Editor**

Dear Editor:

Please make a correction about the meeting times of the Squares and Pairs (singles and couples) of the downtown Y.M.C.A. in Minneapolis. In your June issue you printed that they dance 1st and 4th Wednesdays. However, they dance the first four Wednesdays at the Y.M.C.A., with Virge Hintz calling.

Evelyn Lund  
Minneapolis, Minn.

Dear Editor:

Please continue publication of easy level

calls such as those which appeared on page 46 of the June 1969 Sets in Order. This is the kind of material that aids in recruiting new dancers and increasing interest in square dancing as recreation for the masses.

Dr. J. W. McKay  
College Park, Md.

Dear Editor:

Associated Square Dancers, Inc., of California congratulates the Washington Federation for a job well done in their hosting of the National Convention in June. Square and round dancers were agog with the excellent facilities for square and round dancing, the presentations of panels, shows, etc. and the numerous side attractions that Seattle offers to make this event truly a "family affair."

John and Marge Connelly  
Past-Pres. A-Square-D  
Bellflower, Calif.

Dear Editor:

My wife Marlene and I just recently returned from the Toronto International Convention where we had a wonderful time. The Convention is held in the Royal York Hotel which has 18 stories. Some of the couples

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were roomed on the 18th floor and as it turned out the only couple that were "yearlings" were roomed on the 6th floor. We explained to them that the reservations committee set this up in this manner as to the level of the dancer and that once you made the 18th floor you were classified as a high level dancer. As you can imagine, we had a lot of fun with this.

Dick Bayer  
Fenton, Mich.

Dear Editor:

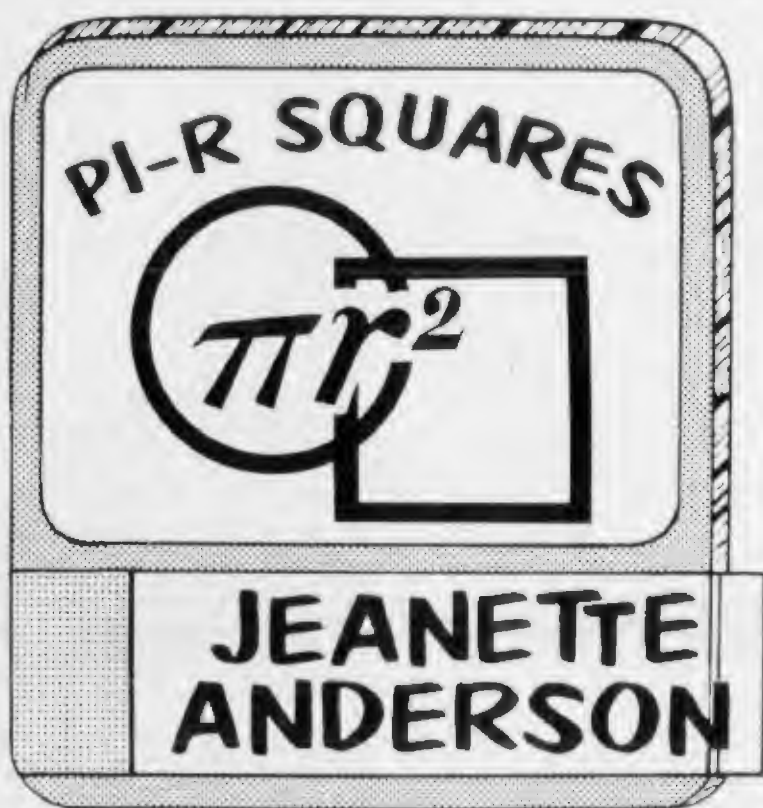
On behalf of our club I wish to thank you for

publicizing our club activities the past year. We have had many people attending our dances thru Sets in Order.

Vi Spera  
Hamilton, Ont., Canada

Dear Editor:

I would like to say a big thank-you for your printing of the Rainbow Funstitute. My pleasure was that we had people from California, Alabama and Canada writing for information. This event was, I might add, a complete sell-out six months in advance and it was the big-



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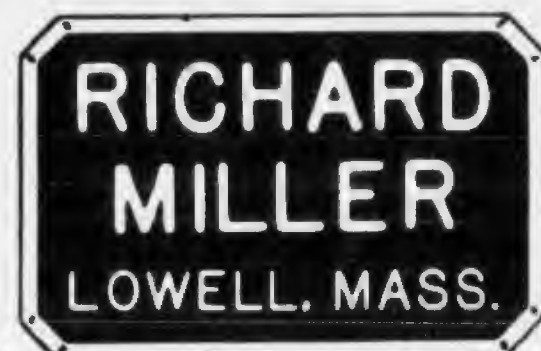
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gest attendance ever. Clubs from 26 of the British Assns. were represented and an Act of God on Saturday presented us with a real rainbow.

Ron and Rita Vizard  
 Clifton, Nottingham, England

Dear Editor:

My husband and I have enjoyed square dancing for 20 years and it has become a hobby to travel and visit as many clubs as we can. In all this time we have never encountered any "set-up" squares. Our latest traveling

was to Oklahoma City in April, where we danced with the Indian Territory Squares. We had a ball! We went not knowing a soul but were treated with sincere hospitality.

By the way, we learned of the dance thru the motel manager who, while not a square dancer himself, had friends who were. We would like to suggest that a square dance schedule of various clubs be posted at the motels and in sporting goods stores. There are many who would appreciate it.

We enjoy your magazine and it's a race to

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Cal will call for the Battle Creek Square and Round Dance Association on Saturday, March 28, 1970, in Battle Creek, Michigan. He has the following dates open in this area: March 25, 26, 27.

Cal will head the staff for the 5th Annual European College of Square and Round Dancing at Chiemsee, Germany from March 30 through April 4, 1970.

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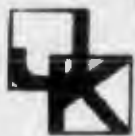




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see who gets it first.

Harold and Leola Wood  
Clyde, Kansas

Dear Editor:

My subscription to Sets in Order magazine will expire at the end of this month. We have enjoyed everything about the magazine for over ten years now. However, since we shall be spending some time on our return voyage to Canada, we would ask that you cancel our subscription for the time being. When we are re-established in Regina and possibly again

active in square and round dance circles, we may again subscribe.

Thank you sincerely for the pleasure and help you have given us thru the magazine and the memories of Asilomar. Keep up the good work for a wonderful hobby which is more than mere recreation. Square Dancing is a Way of Life which does much to cement international understanding.

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## HEY THERE! I'M A NEW GUY

*By Katie Sollers—Wichita, Kansas*

I see you at the square dance but you never say hello; you're busy having fun, you're there with those you know. I sit amongst the dancers, yet I'm a lonesome guy — you see — because I'm new or you don't know me — you seem to pass me by. But darn it, you people asked me in and you talked of fellowship; you could just step across the room but you've never made the trip. Why can't you nod and say hello and shake my hand? Then — go sit

among your friends — that I'd understand. I'll be at your next square dance, perhaps some time I'll spend; do you think you could introduce yourself? I'd like to be your friend.

## SQUARE DANCING AND SOCIAL DEVELOPMENT

*By PFC Michael Callahan*

*Serving with U.S. Forces in Germany*

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But I wonder how many of us who are teachers, guidance counselors, recreation leaders or just plain ordinary *parents* have ever thought of the real place that square dancing can have in the development of a young person's social life?

Social "coming out" is a major step in the development of personality. The person who is somewhat shy and lacks social confidence in himself will have a difficult time being accepted by his peers and, consequently, will have a

difficult time accepting *himself* as a part of society.

Where is there a better means to rid a young person of this natural shyness than through a teen square dance club? When one becomes a real part of a group of people his own age having fun on the dance floor, his feeling of uneasiness vanishes. Square dancing itself has a therapeutic value for young as well as old. Participation in club activities such as hayrides, bus trips and picnics make a person feel like a real part of a social group which

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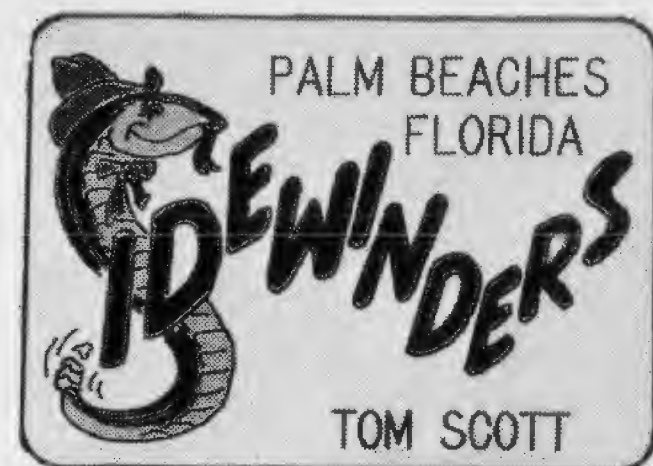


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in fact, he is. His election to a club office lets him exercise his leadership potentialities and gives him valuable experience in dealing with other people as well as managing an organization. A young people's square dance group is a source of dates for school functions. When handled by a skilfull caller, it gives a person something to look forward to and "something to do."

We who are callers and advisors for a teen club play an important part in the development of young social lives. Don't knock the

young people of today; instead, take a positive interest in them. Let's do all we can to promote this wonderful and mentally healthful activity of square dancing among them.

### TOP RATING IN DENVER

Square Dance Platter Parade of the Department of Parks and Recreation in Denver, Colo., rated the following recorded square dances tops during the week ending June 28: I'm Happy (Windsor); The Wedding Cake (Square Tunes); and tying for third spot, Toodle Dee Doodle Dee Doo, My Old Ken-

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**if there are just two people!**

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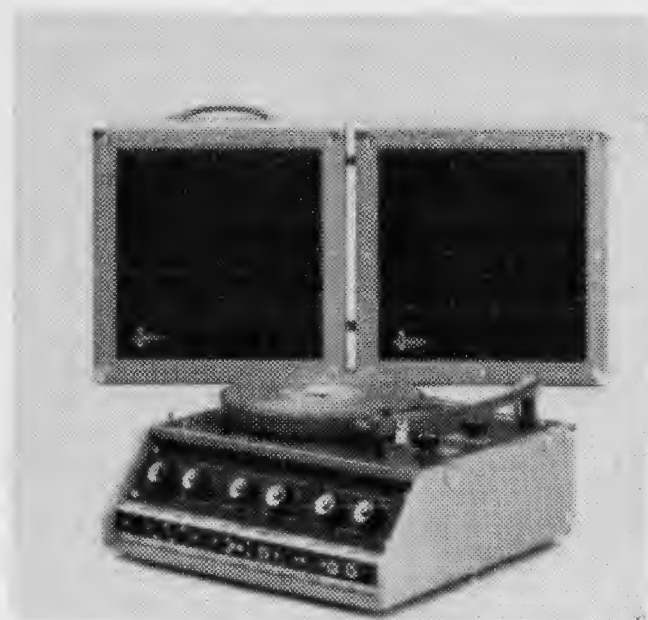
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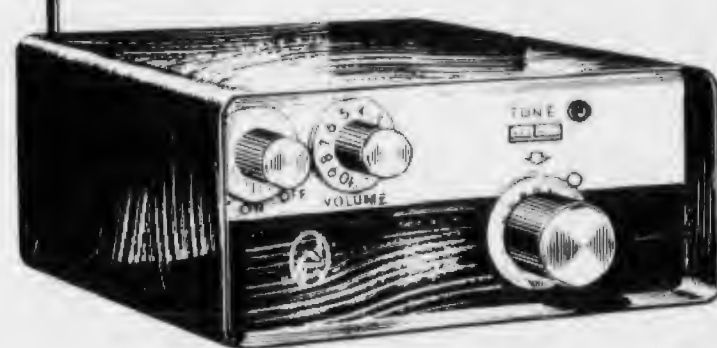


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tucky Home, Red Roses, Blue Eyes and Walk-in' Back to Birmingham. A favorite round was Tahoe Waltz on Windsor.

**SEATTLE CONVENTION GOERS —  
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Any square dancers who attended the recent National Convention in Seattle, who may have stayed for the final after-parties at the "Food Circus" and who may have been witness to any "unusual" non-dancer activities in the vicinity of the Mongolian Steak House at about

2 A.M., Sunday morning, are requested to get in touch with Detective McPhearson of the Seattle Police Department. Also, anyone who may have cashed a travelers check at the Mongolian Steak House during the Convention is requested to contact the police.

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vention since 1952.

Beginning with Riverside, California, and continuing thru the 18th Convention, these gentlemen have loyally attended the conventions year after year and the trophies were inscribed, "For Perfect Attendance Since 1952 at National Square Dance Conventions."

The National Executive Committee made the presentations to Lee Waddell of La Mesa, Calif.; Frank Kolland of Milwaukee, Wisc.; and the Baron from San Antonio, Texas, who now resides in Van Nuys, Calif., Cacti Pete.

The entire convention delegation joined the National Board in this tribute of recognition to these devoted lovers of square dancing.

**(SIBBALDS, continued from page 32)**

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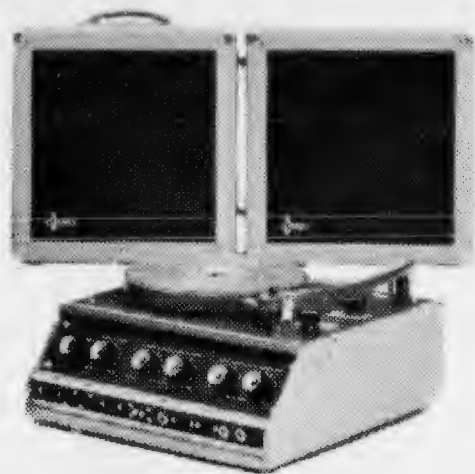
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in the town square for dancing outdoors and the group will also dance in the Provoosthuis, the hall of the Societiet Thalia, a 2000-member sports and cultural organization. This will go on for three days and then the Dutch people will entertain the Americans for the balance of the two weeks. The visitors will be living with the hosts in their homes as guests of the Dutch government.

Publicity in Holland has already started and the people are quite excited about the prospect of seeing and learning some of the Amer-

ican square dances. Here again is a wonderful opportunity to get to know and understand other people thru the medium of the true American dance — square dancing — with its round dancing accompaniment.

### TOP TEN ROUNDS IN OHIO

The Buckeye Poll in Ohio chose the following favorite (top ten) round dances for the month of July: Walking to Kansas City, Feel-in,' Japanese Sandman, I Get the Blues, Tango D'Ann, Bicycle Waltz, Tango Mannita, Roses, Sleepy Time Gal and Sunshine Wine.

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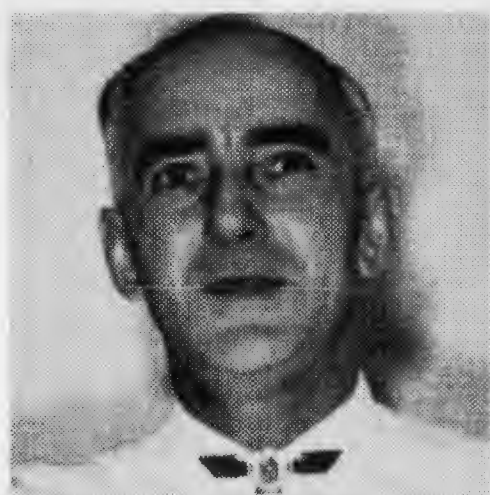
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# The CALLER OF THE MONTH



*Art Shepherd—Christchurch, New Zealand*

**A** WHEEL FELL OFF A BUS and Art Shepherd therefore became a caller. That's right. In 1960 Art and his wife Blanche were transferred from Vancouver, B.C. to Trenton, Ontario, when he became a staff officer in the RCAF school. Ernie Dempster was teaching square dancing there and the Shepherds joined up. After receiving their certificates they went to an out of town dance and on the way home a wheel fell off the (service) bus. While waiting for a relief bus everybody took turns singing so Art gave out with *Waltzing Matilda*. The next thing he knew Ernie was over at his house with *Just Because* and a hoedown record. After a shaky beginning Ernie found it took considerable strength to get the mike out of Art's hands; he was that sold on it all.



Christchurch square dancers, while on a visit to Hari Hari, took time off to visit Franz Josef Glacier

Another transfer saw a need for a caller and Art was able to fill in. He consulted many knowledgeable callers to obtain a basic concept and read all the books he could find on calling. Later on the RCAF sent Blanche and Art to the Bangor Caller College run by Dave Taylor and Earle Park. More confidence was coming with every one of these moves.

In 1965 Art retired from the RCAF and made plans to return to the country of his

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birth, New Zealand. He found a couple of small clubs struggling for existence. It seemed wise to start fresh with a square dancing program and he had six couples, none of whom knew what square dancing was about, the first evening. In three years Art's schedule has grown to six evenings each in Christchurch and 11 other groups thruout New Zealand. Now a small evening is 10 squares.

Art's groups have many seasonal parties, he has traveled with square dancers to the Australia Convention and hopes to make Hawaii

in 1970 or 1971. He gives one night monthly to the intellectually handicapped; trains callers who can spread the word. Just this year he entered the schools and has about 300 15- to 18-year-old students.

In their spare time the Shepherds have raised four daughters, all of whom have taken a turn at calling.

A recent important square dance event in which Art was involved was taking a group of 50 square dancers to a club in Hari Hari, 300 miles from Christchurch.



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# A BIG DAY for a GREAT GUY



*By Mamie Harris — Dallas, Texas*

**R**AY SMITH DAY — or What a day in the life of Big Daddy! Six-foot-plus Ray has been a well-known and loved caller in the Dallas area and across country for many years and on May 18, 1969, some of his friends got together to honor his contributions to the square dance activity.

Ray came to Arlington, Texas (between Dallas and Fort Worth) from his fishing retreat at Malakoff around 1:30 P.M. thinking that he was calling a Sunday afternoon dance with Jon Jones, just for the fun of it. He did not know that this day and dance had been planned months in advance just for him.

Shortly after his arrival, the crowd increased and he began to see so many faces he had not seen for many years that he became suspicious. Then it was revealed that yes, he was going to call all right, but the dance was in honor of all that Ray and his wife Mildred had done for square dancing.

Some 53 squares danced their hearts out and a ball was had by all. In addition a sort of "History of Ray Smith in Square Dancing"

was enacted by various callers and dancers such as Ray and Lillie Doyal, round dance instructors; Roy and Lee Long of the National Convention Executive Committee; Eddie and Ruth Dean; Pete and Gillian Vossler; John and Wanda Winter; Eddie and Bobbie Reeves; Charlie and Bettye Procter.

Ray and Mildred Smith were then crowned King and Queen of Square Dancing and were royally entertained. A letter to Ray from the Mayor of Dallas, Erik Jonsson; a letter from the Director of Parks and Recreation, L. B. Houston; and letters from square dance leaders all over the country, were read over the microphone.

The Smiths were presented with individual plaques to commemorate the occasion and with the proceeds taken in at the door — about \$380.00. Jon Jones MC'd the dance and his club, Promenaders, furnished refreshments.

It was truly Ray Smith Day — and a day to be remembered not only by Ray and Mildred but by everyone who participated in such a noteworthy occasion.

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## SINGING CALLS

### FOUR WALLS — Bogan 1218

Key: C Tempo: 126 Range: High HC

Caller: Pat Grimes Low LC

Music: Western 2/4 — Guitar, Vibes, Clarinet,  
Piano, Drums, Bass

**Synopsis:** (Break) Ladies Chain — four ladies chain — circle — allemande — weave — do sa do — promenade. (Figure) Heads (sides) square thru — right hand star — heads star left — same two right and left thru — dive thru — square thru three quarters — swing corner — promenade.

**Comment:** Tune is a popular country ballad and the dance is smooth. Word meter needs practice. Rating: ☆☆

### TAKE A LOT OF PRIDE — Kalox 1093

Key: C Tempo: 128 Range: High HB

Caller: Harry Lackey Low LB

Music: Western 2/4 — Guitar, Banjo, Vibes, Saxophone, Drums, Bass, Piano

**Synopsis:** (Break) Circle — allemande — do sa do — men star left — turn thru — allemande — promenade. (Figure) Ladies chain three quarters — ladies chain — heads (sides) square thru — swing thru — boys trade — do sa do — swing — promenade.

**Comment:** A well played instrumental and a contemporary tune. Dance will take a little practice to call but is well timed and smooth.

Rating: ☆☆

### LUCKY STARS — Mustang 125

Key: F Tempo: 128 Range: High HB

Caller: Henry Hayes Low LB

Music: Western 2/4 — Vibes, Clarinet, Guitar, Drums, Bass

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## HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.



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### JULY YOUR A WOMAN — Windsor 4921

Key: C Tempo: 125 Range: High HC

Caller: John Shallow Low LC

Music: The Windsors — Guitar, Banjo, Trumpet,  
Drums, Bass, Accordion

**Synopsis:** (Break) Ladies promenade — swing — circle — allemande — allemande thar — shoot star full around — pull corner by — allemande — weave — promenade. (Figure) Ladies chain — heads (sides) cross trail — around one to a line — star thru — do sa do — swing thru — spin the top — slide thru — corner swing — allemande — weave — do sa do — promenade.

**Comment:** Music has strong bass and the tune lacks excitement. Dance is contemporary and has good timing.

Rating: ☆☆

### HAVE FAITH — Longhorn 176\*

Key: B flat Tempo: 126 Range: High HC

Caller: Bill Peters Low LC

Music: Longhorn Playboys — Guitar, Vibes, Clarinet, Piano, Drums, Bass

**Synopsis:** Complete call printed in Workshop.

**Comment:** An excellent tune and a smooth, close timed and contemporary dance routine.

Rating: ☆☆☆

### DIAMONDS — Cross Road 6001

Key: E flat Tempo: 131 Range: High HD

Caller: Bob Wright Low LC

Music: Clarinet, Accordion, Piano, Drums, Bass

**Synopsis:** (Break) Allemande — pass one — right hand 'round next — partner left — men star right — allemande corner — weave — do sa do — promenade. (Figure) Heads do sa do—square thru — sashay thru — wheel and deal — corner swing — promenade.

**Comment:** A good instrumental to the tune "Diamonds Are a Girl's Best Friend." Tempo is

### CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from results of that survey as tabulated in mid-August.

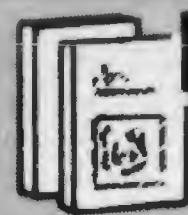
#### SINGING CALLS

Summer Sounds	MacGregor 2051
This Old World	Windsor 4911
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Me Now	Wagon Wheel 600
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With two tying for Fifth place	
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fast, key is a bit high for most callers. Dance is quite standard.

Rating: ☆☆

## NORMALLY NORMA LOVES ME —

**Swinging Square 2348**

Key: C Tempo: 128

Range: High HC

Caller: Ed Fraidenburg

Low LC

Music: Shannonaire — Clarinet, Piano, Guitar, Banjo, Vibes, Drums, Bass

Synopsis: (Break) Circle — allemande — do sa do — men star left — turn thru — allemande — promenade. (Figure) Heads (sides) promenade three quarters — sides (heads) square thru three quarters — do sa do to an ocean wave — swing thru — turn thru — allemande — pass one — swing right hand lady — promenade.

Comment: A driving country tune and a standard figure.

Rating: ☆☆

## ABOUT DIXIE — Top 25189

Key: F Tempo: 132

Range: High HC

Caller: Ralph Kinnane

Low LA

Music: Russal's Men — Clarinet, Guitar, Banjo, Drums, Bass

Synopsis: (Break) Circle — allemande — box the gnat — girls star left — do sa do — allemande — weave — promenade. (Figure) Heads square thru three quarters — U turn back — star thru — circle four — halfway and a quarter more — form two lines — ladies chain — square thru — pass partner — corner swing — promenade.

Comment: Tune is the old standard "Is It True What They Say About Dixie" and music is good. Dance is fast moving and recording faster than most current day dances.

Rating: ☆☆☆

## EVERYBODY'S GOT TROUBLES — Blue Star 1850

Key: C Tempo: 125

Range: High HA

Caller: John Johnston

Low LB

Music: Shannonaire — Clarinet, Banjo, Guitar, Piano, Drums, Bass, Vibes

Synopsis: (Break) Circle — allemande — partner right — men star left — do sa do — weave — do sa do — promenade. (Figure) Heads (sides) promenade halfway — right and left thru — star thru — square thru three quarters — do sa do — swing thru — boys trade — box the



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- ST 112 — Last Thing On My Mind—Bob Dubree
- ST 111 — Earls Breakdown/Polk County Breakdown Hoedowns

gnat — swing — promenade.

**Comment:** A popular but wordy country tune, well played music and standard dance patterns.

Rating: ☆☆☆+

### THE WEDDING CAKE — Square Tunes 117\*

Key: F      Tempo: 128      Range: High HC  
Caller: Ted Frye      Low LC

**Music:** Square Tunes Band — Multiple Guitars, Vibes, Bass, Drums

**Synopsis:** Complete call printed in Workshop.

**Comment:** An instrumental with a slightly different flavor and a good tune. Dance is standard and smooth.

Rating: ☆☆☆+

### BABY MINE — Windsor 4920

Key: F      Tempo: 125      Range: High HB  
Caller: Ralph Hill      Low LB

**Music:** The Windsors — Violin, Guitar, Clarinet, Piano, Bass, Drums, Saxophone

**Synopsis:** (Break) Four ladies chain — circle — allemande — forward two for thar star — shoot star — right and left grand — promenade. (Figure) Heads square thru — swing thru outsides — spin the top — right and left thru — square thru three quarters — allemande — do sa do — corner swing — promenade.

**Comment:** A new dance to the old instrumental called "Love Ya." A good tune and a standard, well timed dance.

Rating: ☆☆☆+

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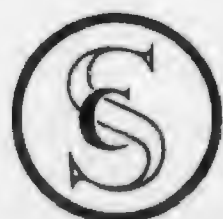
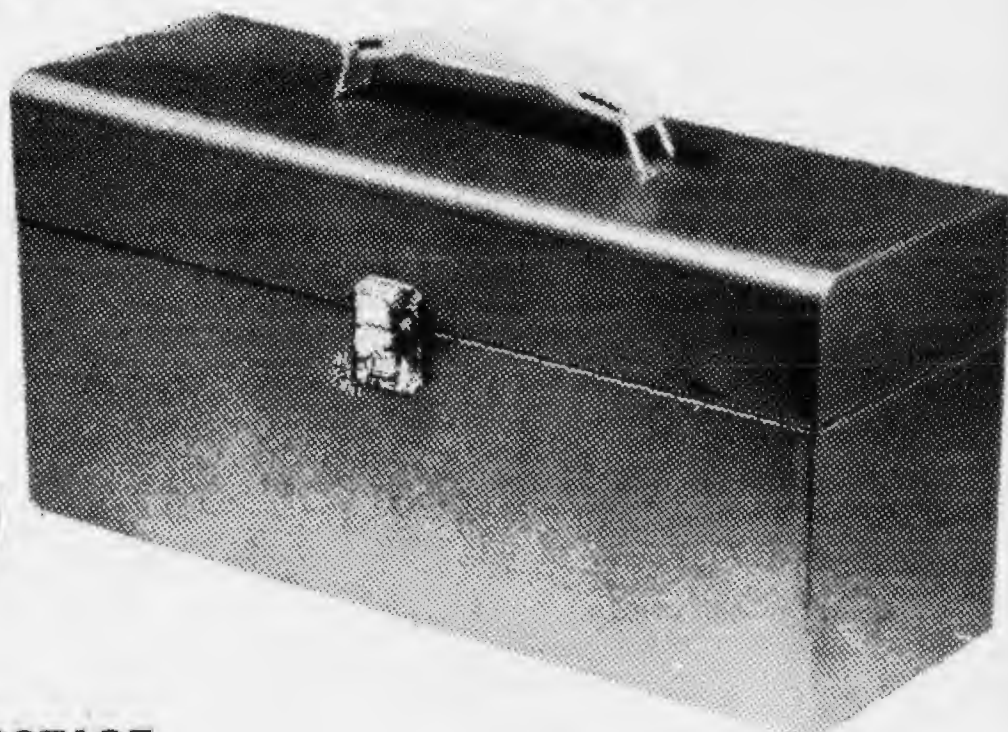
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**SMOKEY THE BAR — Bogan 1220****Key: G**      **Tempo: 124**      **Range: High HC****Caller: Billy Dittmore**      **Low LC****Music:** Shannonaire — Piano, Banjo, Vibes, Clarinet, Drums, Bass**Synopsis:** (Break) Ladies chain three quarters — circle — rollaway — do sa do — allemande — weave — do sa do — promenade. (Figure) Heads (sides) right and left thru — cross trail — U turn back — square thru — split two, line of four — star thru — frontier whirl — swing corner — promenade.**Comment:** Well played music to a country tune. Dance is quite standard.

Rating: ☆☆

**RED ROSES — Bogan 1221 \*****Key: B flat**      **Tempo: 128**      **Range: High HC****Caller: Jerry Thole**      **Low LC****Music:** Shannonaire — Guitar, Banjo, Vibes, Piano, Drums, Bass, Clarinet**Synopsis:** Complete call printed in Workshop.**Comment:** A fine tune, good danceable music and a smooth but standard dance.

Rating: ☆☆☆

**MY OLD KENTUCKY HOME — Top 15190****Key: D**      **Tempo: 129**      **Range: High HC****Caller: Ray Bohn**      **Low LB****Music:** Russal's Men — Trumpet, Banjo, Drums, Bass**Synopsis:** (Break) Four ladies chain — chain back — circle — allemande — weave — swing — promenade. (Figure) Heads promenade half — sides right and left thru — heads right, circle to a line — up and back — pass thru — wheel and deal — centers swing thru — box the gnat — pull by — allemande — do sa do — corner swing — promenade.**Comment:** Well played music to the old Stephen Foster tune. Figures are standard.

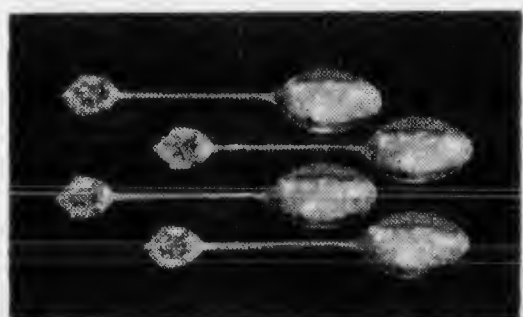
Rating: ☆☆

**BLUE EYES — Grenn 12111****Key: D**      **Tempo: 132**      **Range: High HC****Caller: Ron Schneider**      **Low LC****Music:** Al Russ — Clarinet, Banjo, Guitar, Drums, Bass**Synopsis:** (Break) Circle — whirlaway — swing next — allemande — forward two for thar**COFFEE SPOONS**

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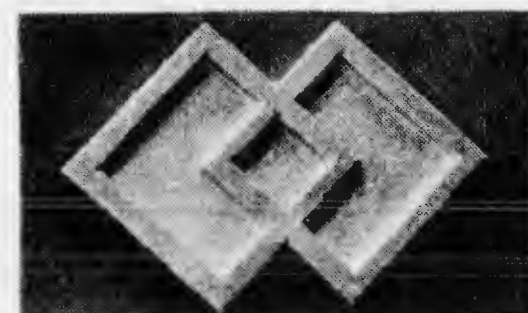
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star — shoot star, box the gnat — allemande — do sa do — promenade — swing. (Figure) Heads half square thru — do sa do — swing thru twice — eight chain two — right and left thru — rollaway — pass thru, U turn back — swing — promenade.

**Comment:** An old standard tune and a good instrumental. A standard figure with excellent meter. The record is a little fast but can be slowed to suit and also has an unusual fade ending to music.

Rating: ☆☆☆+

**I HATE TO SEE ME GO — Hi-Hat 380\***

Key: D & E flat    Tempo: 126    Range: High HB

**Caller:** Lee McCormack

**Low LB**

**Music:** Dick Cary — Clarinet, Banjo, Guitars, Piano, Drums, Bass

**Synopsis:** Complete call printed in Workshop.

**Comment:** A good tune and a driving instrumental. Dance is fast moving and well timed with good meter. Figures are standard.

Rating: ☆☆☆+

**TOOTLE DEE DOODLE DEE DOO — Blue Star 1851**

Key: G    Tempo: 125

Range: High HC

**Caller:** Marshall Flippo

**Low LC**

**Music:** Shannonaire — Banjo, Vibes, Piano, Clarinet, Drums, Bass, Guitar

**Synopsis:** (Break) Circle — men star left — alle-

# TOP



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- 25184 Red River Valley — Hendrickson
- 25183 One More Ride — Williams

# FAMILY SQUARES





mande — box the gnat — pull by — allemande — right and left grand — promenade. (Figure) Heads (sides) promenade three quarters — sides right and left thru — pass thru — do sa do — swing thru — turn thru — allemande — do sa do — swing corner — promenade.

**Comment:** Music is well played and the dance has good timing. Tune lacks drive and caller will have to create the interest.

Rating: ☆☆

### THERE'S BETTER THINGS IN LIFE — Lore 1108

**Key:** C **Tempo:** 125 **Range:** High HC  
**Caller:** George Keith **Low LC**

**Music:** Shannonaire — Guitar, Banjo, Vibes, Piano, Drums, Bass

**Synopsis:** (Break) Circle — Roll a half sashay — circle — allemande — allemande thar — shoot star — do sa do — promenade. (Figure) Heads (sides) lead right — circle to a line — right and left thru — slide thru — square thru five hands — swing corner — allemande — do sa do — promenade.

**Comment:** Tune is currently very popular. Music is good. Dance is quite standard.

Rating: ☆☆

### I'M HAPPY — Windsor 4919

**Key:** C-D **Tempo:** 127 **Range:** High HC  
**Caller:** Johnny LeClair **Low LC**

**Music:** The Windsors — Guitar, Banjo, Piano, Drums, Bass

**Synopsis:** (Break) Head (side) men and corner forward and back — star thru — frontier whirl — (other four) centers in — circle — allemande — right and left grand — do sa do — promenade. (Figure) Four ladies chain — heads (sides) slide thru — do sa do — pass thru — swing thru — boys run — wheel and deal — dive thru — star thru — cross trail — swing corner — promenade.

**Comment:** A good tune and excellent music. Dance is standard and well timed and metered.

Rating: ☆☆☆

### HUM DIDDLE DEE — Bogan 1219

**Key:** C **Tempo:** 124 **Range:** High HC  
**Caller:** Al Eblen **Low LC**

**Music:** Shannonaire — Guitar, Banjo, Piano, Drums, Bass

**Synopsis:** (Break) Do sa do corner — bow to partner — four ladies chain — roll a half sashay — circle — allemande — pass partner — swing right hand girl — promenade. (Figure) Allemande — do sa do — men star left — star promenade — girls turn back — turn thru — allemande — pass partner — swing right hand girl — promenade.

**Comment:** A good tune and a standard dance. Played at 45 RPM the dance is slow but a slight increase of record speed gives the dance far more interest.

Rating: ☆☆

### (DATEBOOK, continued from page 5)

Oct. 11–20th Ann. Ark. State Fall Festival  
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Oct. 11–12–Square Dance Funsti Toot 3  
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### THE YOUTHFUL VIEWPOINT

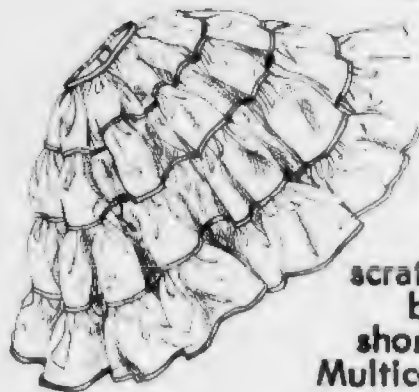
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“One of the little Minerva Gingham Square Dancers informed her teacher and me that her marks had gone up and her school work had improved because thru square dancing she had learned to listen, to concentrate and to follow directions. A good reason for attending square dance classes. Yes?”

### THE MOON-WALK DINNER DANCE

Every third Sunday, at MacDonald's Barn in North Hollywood, California, a group of square dancers meets to have dinner together and then to enjoy square dancing to a well-known caller. On the fateful third Sunday of July, the 20th, in spite of the momentous TV-recorded activity taking place with man first setting foot on the moon, 12 squares showed up at the dinner dance. Also — four TV sets, so that during din-

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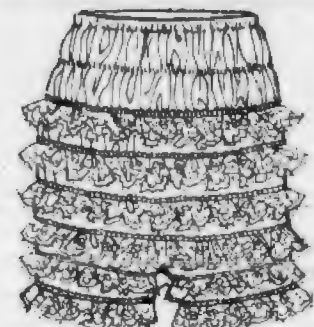
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ner the dancers were able to participate in those suspenseful moments before the opening of the hatch door on the lunar module.

After it was seen that all was well with the moon-men and the first step had been taken, dancing started. It stopped again when Armstrong and Aldrin were about to plant the American flag on the moon's surface. Chairs were quickly assembled and everyone focused on the TV screens. The flag was placed; everyone stood up and cheered. Then — over the loud-speaker came the strains of the Star Span-

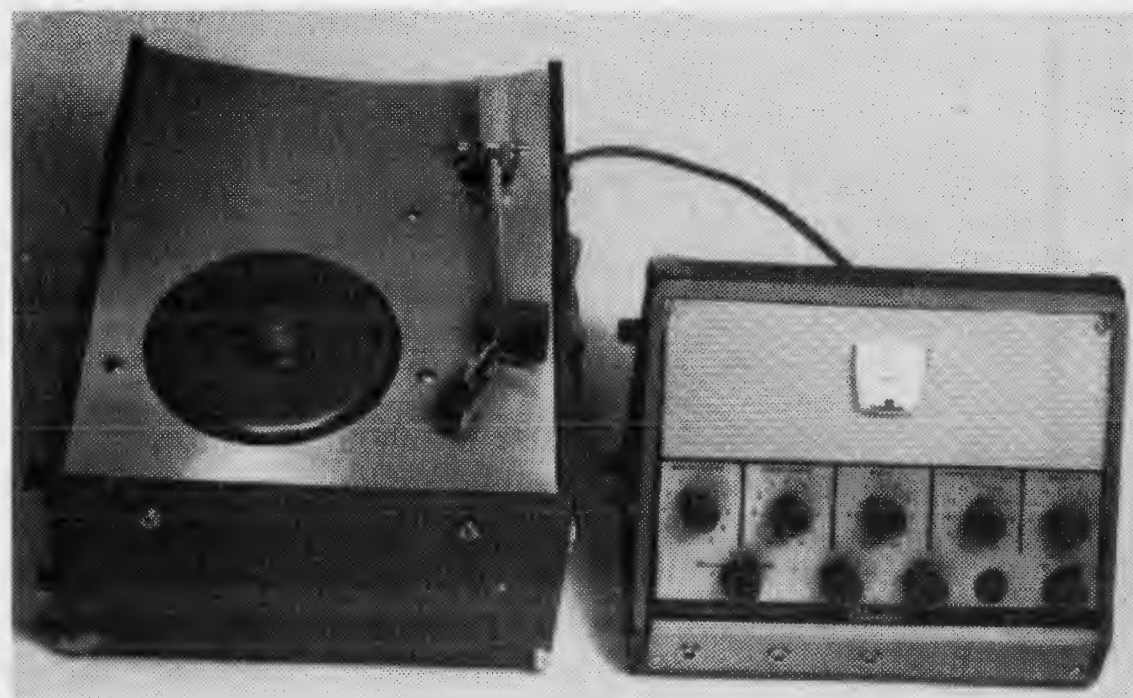
gled Banner, which caller Bruce Johnson had thoughtfully provided and hooked in at that dramatic, soul-stirring moment. It was a once-in-an-age thrill and square dancers were able to enjoy it together.

## STATIONED OVERSEAS?

At the present time there is a need for callers in the European theater of military operations. Where there are sometimes a dozen or more active callers and teachers, today there are only a handful. Any caller being transferred to a duty station in Europe is urgently requested to

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Called by Allen Tipton of Knoxville, Tennessee



write the president of the area callers association, Lt. Col. Corky Pell, CDCSPER HQ USAREUR, APO New York 09403, or you may write to CM/Sgt. Cal Golden, HQ SQ Sec. 26th C.S.G., Box 6204, APO New York 09012.

### SPENCER C. MANOS

A past-president of the Southeast District of the Oklahoma Federation of Square Dance Clubs (1955-56), Spencer Manos passed away June 22 at his home in McAlester, Oklahoma. Spencer and his wife Grace, had been a part of square dancing for 19 years. They attended

Kirkwood Lodge vacation institutes for ten years and enjoyed making new friends in all parts of the square dance world.

### FRED MACE

An active square dancer for many years, Fred Mace passed away June 8 in Ottawa, Canada. A native of England, Fred came to Canada in 1928 and played an active role in Canadian square dancing in recent years.

### THANKSGIVING NOTICE

There will be no Thanksgiving listings in Sets In Order this year. Sorry.



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# FEATURE FASHION

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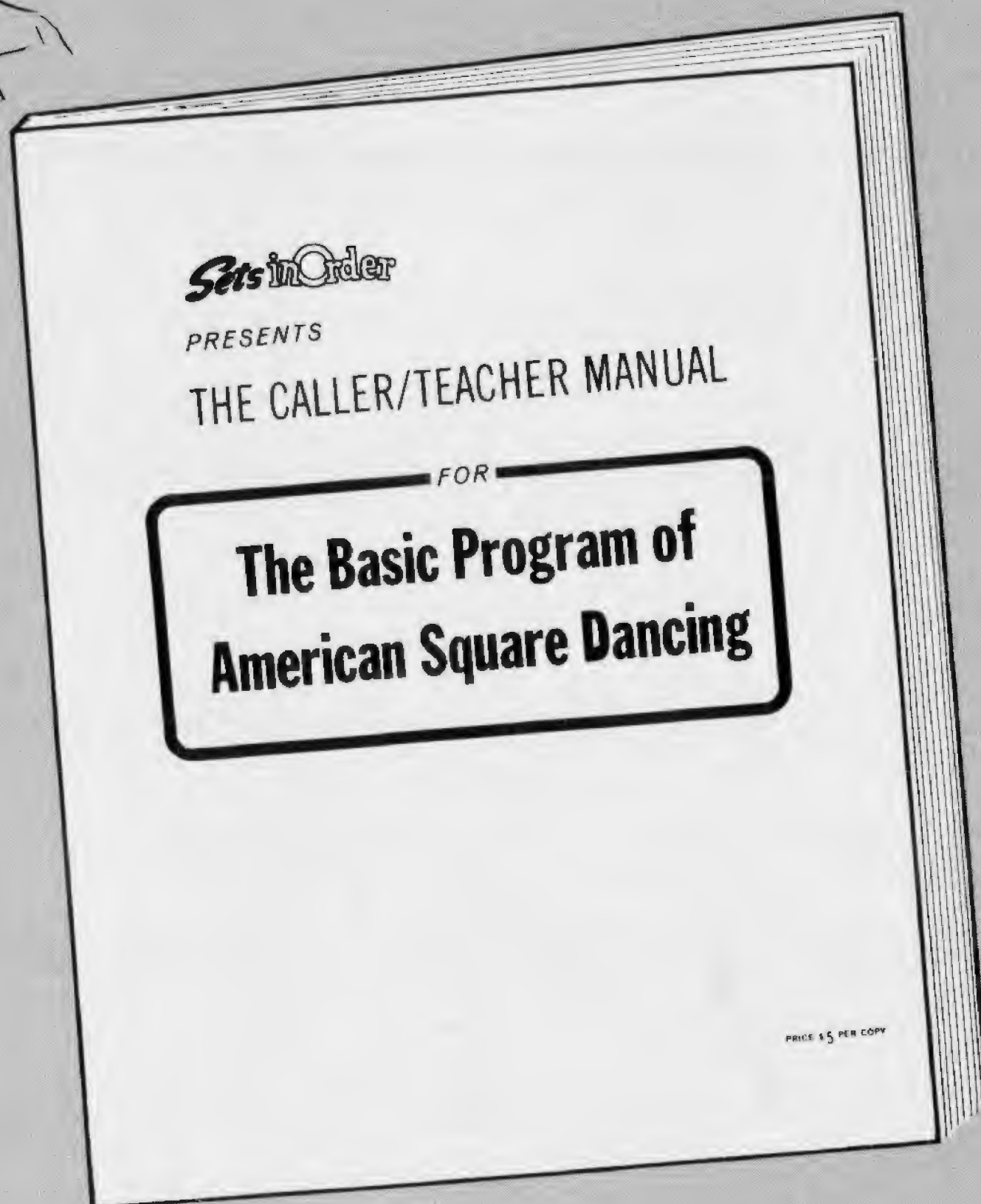


Blue flowers and white butterflies rest on a beige background in this two-piece, drip-dry print worn by Cindy Baker. An applique of white embroidery adorns the top; the "lantern" sleeves have a set-on ruffle. The skirt also has three tiers.





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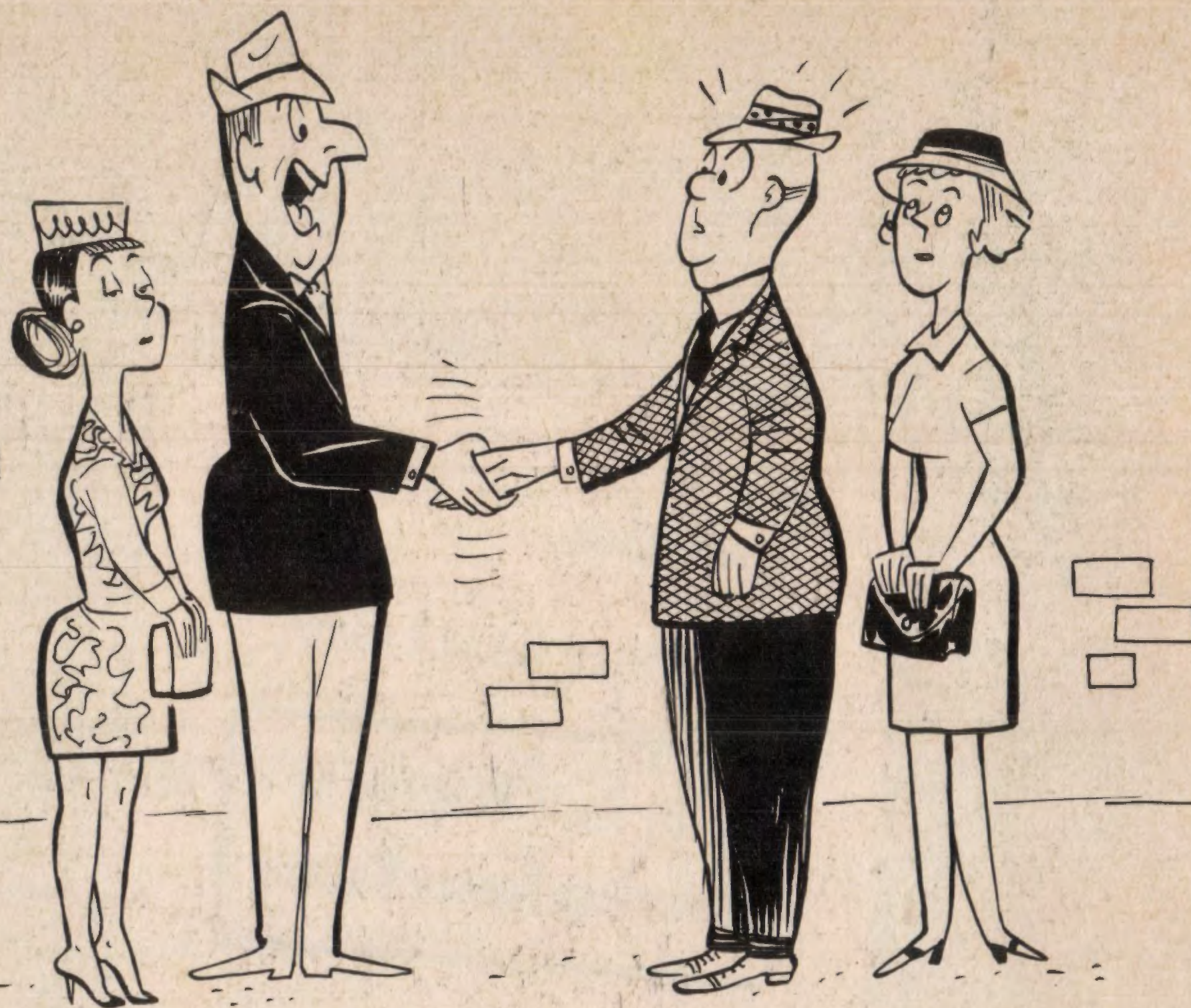
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